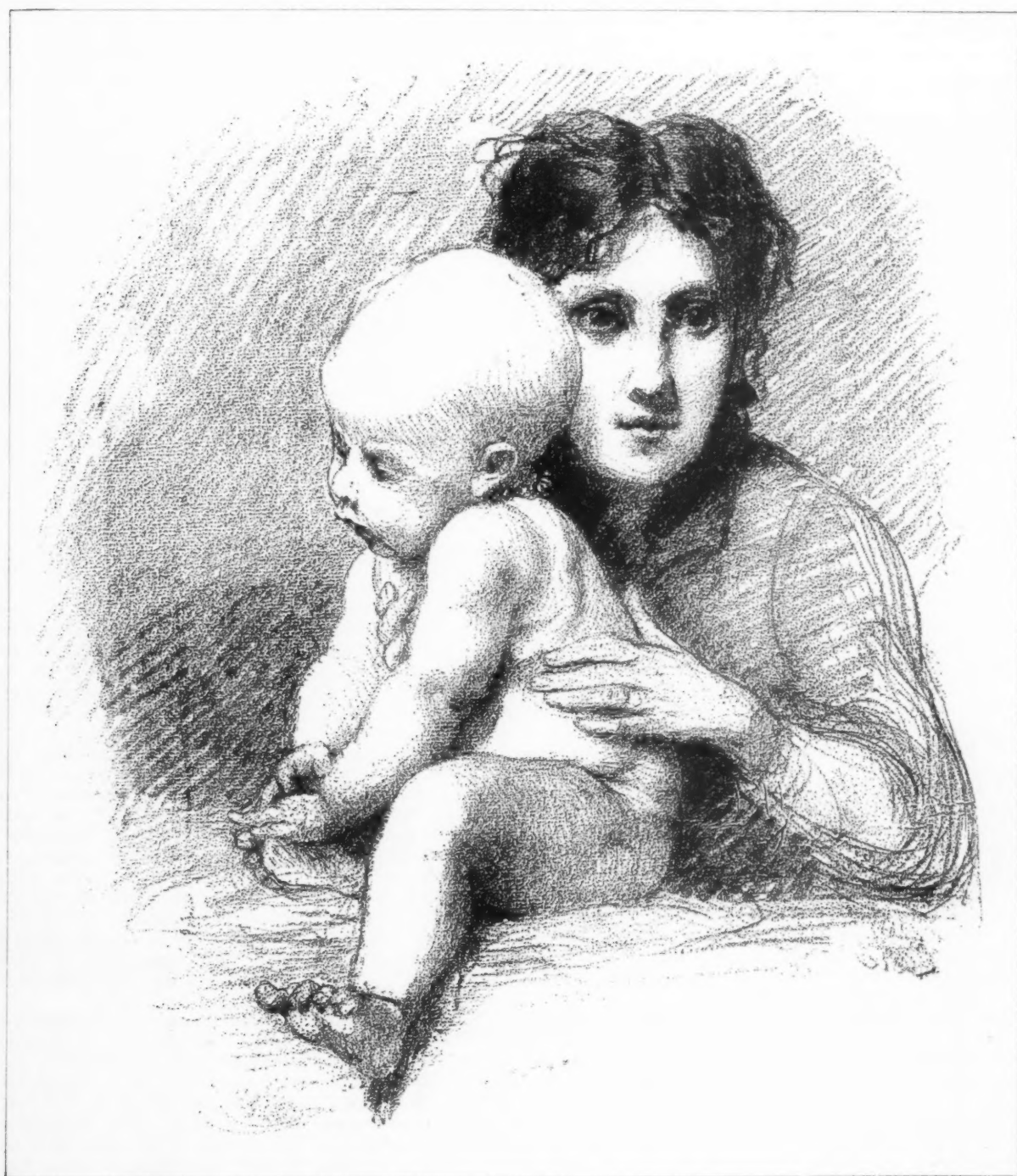


THE ART AMATEUR A MONTHLY JOURNAL
DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

VOL. 13.—No. 5.

NEW YORK, OCTOBER, 1885.

Price 35 Cents.
With 8-page Supplement.



"MOTHER AND CHILD." CRAYON STUDY BY LOBRICHON.

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



AMONG those who have been summering abroad and may soon be expected home are several gentlemen interested in the National Society of Arts, the New York branch of which was launched in the spring. Others connected with the organization have already returned to the city from their country residences, and a meeting of the trustees may be expected soon, when a programme for winter work will be decided on. The proposed Retrospective Exhibition of American Painting, to be held under the auspices of the New York society, at the rooms of the American Art Association, bids fair to be extremely interesting. Why should not this be followed by a loan collection of historical portraits, with a view later to establishing in this city a permanent National Portrait Gallery? The oil paintings, it could hardly be hoped, would be allowed to remain permanently on loan; but the owners would doubtless be willing to have large photographic copies made of those portraits which would have to be removed from exhibition, and these might be made the nucleus of a permanent collection. Add to them good prints—many such are accessible—of Colonial Governors of States, and other magnates, political, clerical, artistic, and commercial, with perhaps a few old daguerreotypes now and then as we come down to more recent times, and there would be the beginning of what might prove to be the most popular public art collection in the country.

ONE of the few notable genre paintings of domestic life, at the Paris Salon this year, was Toby Rosenthal's "Depart de la Famille," and I am glad to see it again, at Knoedler's gallery. There is an interior of a humble German home, to which the son—a fine-looking young fellow—is about to bid good-by, to make his start in life. His queer, coffer-shaped trunk, the dull blue-green of which answers the note of similar color in the old-fashioned stove, is corded and addressed ready for the carrier. The father—to judge by his appearance, he is a sturdy, prosperous artisan—with his left hand holds that of the boy, and raises the right hand with impressive admonition. His eyes are almost as moist as those of the youngster, who is making a manful effort to keep back the tears. The mother, seated near them by the stove, as the extreme left of the picture, with bowed head, is overwhelmed with grief. In the background toward the right of the canvas, the sister, who is some years older than the lad, weeps, as she stands apart, near the table upon which are the remnants of his frugal breakfast; upon the cloth is a little nosegay, which it is easy to imagine she has plucked for him from the cottage garden. The boy's red neckerchief is the highest point of color, which, somewhat subdued, is echoed in the wraps thrown across the trunk standing in the foreground toward the right of the picture. The simple story is admirably told. It is pathetic, without in the least being overwrought. The composition is excellent, and the expression not only of each face but of each figure is all that could be desired. Mr. Rosenthal can hardly be ranked as a colorist, but for all the requirements of the present work he comes fully equipped. The tone of the picture is sombre as befits the treatment of the subject, and, in perfect keeping with the subject, it is sombre but not depressing. The parting is sad; but the boy's face is honesty itself, and one feels confident that in the battle of life before him he will overcome temptation, and, in course of time, in the flush of manly pride, "return to his father's house in peace."

GENERAL STONE is charged by Mr. F. Hopkinson Smith with extravagant waste in the erection of the Bartholdi Statue of Liberty pedestal, and he retorts somewhat irrelevantly by intimating that Mr. Smith got himself appointed Art Superintendent of the Pedestal Fund Loan Exhibition at the Academy of Design for the sake of the \$1500 salary attached to the position. General Stone is mistaken. The position was taken by Mr. Smith only after Mr. F. D. Millet, to whom it was originally offered, had been obliged to decline it, on account of absence abroad. It came to him entirely unsought, and I have the best possible reason to know that he accepted it with reluctance. No less positively can I say that but for Mr. Smith's admirable management, the

exhibition would have netted far short of the sum—nearly \$15,000—that was turned into the Fund, and, as Mr. Smith rather cruelly remarks, was speedily absorbed in paying the salaries of General Stone and his army of assistants.

THE public seems to respond very slowly to the appeal for subscriptions to the Grant Monument Fund. The reason, perhaps, is that no one knows what the monument is to be. Under the circumstances the public is right.

THE enterprise of American publishers each successive year seems to give more employment to our artists. Two promising holiday books of an artistic kind are in preparation by Houghton, Mifflin & Co. The one is a profusely illustrated edition of Oliver Wendell Holmes's poem "The Last Leaf," on which F. Hopkinson Smith and George Wharton Edwards have been industriously engaged for many months, the former supplying the landscape and the latter the figure subjects. Both artists have brought to their work careful study of the lines of the poem, in which they have had the counsel of the venerable author himself. The other book, under the title, "Old Lines," will illustrate some of the most familiar pastoral verses of Holmes, Lowell and Whittier. It will consist of a series of charming landscape drawings in charcoal by F. Hopkinson Smith, reproduced in facsimile by the Lewis process, which was employed last year with excellent results for Elihu Vedder's illustrations of the Rubáiyát of Omar Khayyám. Gray charcoal paper is to be used throughout for the plates, and the cover will be of the same color, with the title in black and white, and, at the right-hand corner, a red stamp, where the leaves will be secured, will relieve the prevailing sombreness of the page. Judging from some of the proofs that I have seen, these plates will be the most successful reproductions of charcoal drawings that have yet been made by any of the processes.

"THE DAY DREAM," by Tennyson, as issued by E. P. Dutton & Co., has been made the basis of a splendid gift-book, 170 pages, quarto, with illustrations by Harry Fenn, W. J. Fenn, Wm. St. John Harper, E. H. Garrett and others. Roberts Bros. have prepared for the coming holidays a magnificent royal quarto edition of the "Sermon on the Mount," illustrated from designs by Harry Fenn, H. Sandham, W. A. Rogers, F. S. Church, Wm. St. John Harper, W. L. Taylor, J. A. Fraser, and F. B. Schell, with decorative borders by Sidney L. Smith, and engrossed titles and text. T. Y. Crowell & Co., of Boston, offer to the lovers of Tennyson, a "really first-class illustrated edition" of the complete works of their favorite poet, with portrait and twenty-four full-page designs by Dielman, Fredericks, Harry Fenn, Schell, Taylor and others. In the same line is the last issue in Porter & Coates's "Bells" Series, "Beauties of Tennyson," illustrated with twenty engravings from drawings by Frederick B. Schell. Walter Shirlaw has illustrated the "Hermit" verses in Goldsmith's "Deserted Village," and Will H. Low Keats's "Lamia." Both books are promised in sumptuous form from the press of J. B. Lippincott & Co., of Philadelphia. In all, about thirty American artists have been busy this summer making illustrations for holiday books, and almost as many American engravers have been given employment on them, notwithstanding the fact that many of the drawings are reproduced in facsimile by one or another of the photographic processes.

IN consequence of the difficulty of getting adequate insurance, I understand that there will be no repetition at the Union League Club of such notable picture exhibitions as made the last winter season memorable. The Art Committee is directed by the governors to limit its risk to \$100,000. Last year on one occasion—when Mrs. Morgan contributed so generously—the paintings were valued at nearly half a million. Such a sum, with the additional half a million on the club house and furniture, is more risk than the companies will undertake to assume in future. Still, a very interesting collection of pictures is to be had for \$100,000, and with such an enterprising committee as that headed by Messrs. Oehme and Hotchkiss the club stands in no danger of losing its high reputation for the character of its art exhibitions.

M. EUDEL, in *Le Figaro*, gives some very curious details about commercial painting. Pictures of this kind are made by poor devils who earn from two to four

dollars a day. The canvases are numbered from one to fifteen, according to the size, the smallest being 16x21 centimetres, and the largest 65x41 centimetres. The artists are paid at the rate of one franc a number. Generally they have four canvases in hand at the same time, and, as their subjects do not vary much, they paint four skies, four backgrounds, four foregrounds, four flocks of sheep, four shepherds and so forth. The pictures are sold by the gross by exporters and commission agents, who dwell in the region of the Faubourg Poissonnière, and who publish catalogues and price-lists. A landscape or a marine 18x12 inches, in a simple frame, is sold at the modest sum of four francs fifty centimes. Snow pieces fetch the same price, and are exported in large quantities to hot climates. Flower and fruit pieces, 24x20 inches, are quoted at twelve francs; portraits of celebrities, 16 francs. A little piece costs twenty-five francs. A large landscape with figures, 30x26 inches, costs as much as 40 francs. Some of these dealers in cheap pictures have large workshops, and employ many artists, who do piece-work. One man paints the sky, another sheep, another brooks, another figures; and in the fruit pieces one has a specialty of pears, another of grapes, another of plums, another of Siberian crabs and so forth. The reader may remember an account given in *The Art Amateur* of a similar flourishing enterprise carried on in our own city of New York.

ONE of the chief art events in New York during the coming winter undoubtedly will be the exhibition and subsequent dispersion at auction of the paintings, porcelains and bric-à-brac, belonging to the late Mrs. Mary J. Morgan. The chances are that Messrs. Kirby, Sutton & Robinson, the enterprising gentlemen known as the American Art Association, will have the affair in charge. Certainly the collection is worthy of their best efforts, and as it is known that some of the most costly of the Oriental objects were sold by them, it will be interesting to see what they will bring under the hammer. At the present writing, the date of the sale has not been determined on, but probably it will be in February or March. Like the Seney sale, last winter, the longer it is deferred the worse it will be for trade; for when such a collection of paintings as this is to come into the market, buyers are apt to hold back making purchases in other quarters.

A ROUND million of dollars has been stated as the sum Mrs. Morgan paid for her pictures; but they cost her much more, and she must have spent at least a million for her porcelains, enamels, gold and silverware and bric-à-brac. Never was money more lavishly disbursed than by this genial lady. She used to think, however, that she was "good at a bargain." The dealers humored the idea, and generally made their "asking price" such as would permit of a liberal discount. Having agreed as to the price, she invariably paid cash for all she bought. It was not only in works of art that she did this. It was the same in her prodigal purchases of diamonds—I am told she bought \$200,000 worth at Tiffany's in Paris, at a single visit—and she is said to have spent something like a quarter of a million dollars to gratify her passion for orchid culture. In the "picture-gallery" at her Madison Avenue residence is the famous painting by Gérôme "The Tulip Folly," representing the gallant Dutchman in his garden, defending with his life the poor little flower-pot containing an especially rare specimen of that flower. Mrs. Morgan particularly enjoyed this picture, probably from a fellow feeling for another collector.

THERE is something very touching in the pleasure that this unfortunate lady took in her art treasures; for she had known for some time before her death that she must soon succumb to an incurable disease, and she lived with her precious toys as if they were her most loved companions. Every day the pieces on her table were changed. Whatever her occupation for the hour might be, some favorite bit of porcelain, jade or other beautiful object had to be placed near her, so that she might enjoy the color or the perfection of the glaze, or delight in the exquisite workmanship. During the past year, she began to realize that she would probably have to pass the closing months of her life in her bedroom, and not long ago she gave elaborate directions to Herter for the alteration of that apartment and one or two others connecting with it, where she made up her mind to have everything as luxurious as money and taste could render it. The alterations were being pushed forward when the news of her death at Saratoga was received

in New York. Much had already been done; but the plans for the completion of the work have been materially modified. The bedroom furniture is of solid rosewood with superb inlays of brass and four different kinds of mother-of-pearl. Nothing to equal the bath-room would have been found in New York if the work as planned had been carried to completion. The porcelain tub is lined with onyx, the water-spout is set in a panel of Sienna marble, elaborately carved with a design of dolphins, designed by Theodore Bauer; the basins and ewers are of solid silver. The floor is mosaic with dolphin designs suggesting the letter "M," and above the seven-foot wainscot of solid San Domingo mahogany, with panels of exquisite Indian carving, carried around the room, there was also to have been mosaic up to the cornice; but now the mosaic design will be painted instead. The window, in rich, but subdued tones, represents cupids at a fountain.

WHEN the wonderful collection of Chinese porcelains comes to the hammer there will be such a struggle for possession of choice pieces as has never been seen in this country. Since the last important sale, the number of connoisseurs has greatly increased, and old collectors have learned much. Important purchases too, doubtless, will be made for European cabinets. Many famous objects, for the possession of which English and French amateurs for years past have long been waiting, have been quietly carried away by American dealers to find a resting-place in such collections as that of Mrs. Morgan. There was the splendid Parisian cabinet, for instance, of the Count Kleczkowski, who while Minister to China in 1856—which was before the value of fine Oriental porcelains, bronzes, lacquers and enamels was appreciated in Europe—got together some of the finest pieces that are known. He long resisted the importunities of such well-known dealers as Bing and Siehl to despoil his cabinet of his treasures; but one fine day a representative of Messrs. Herter Brothers came along, and, acting upon a friendly hint thrown out by an outsider, made a proposition to the Count which resulted in the purchase of the entire collection. Many of the finest objects found their way to the shelves in Mrs. Morgan's rooms.

LET me mention only a few of them. Before doing so, let me say that it was only lately, comparatively speaking, that Mrs. Morgan acquired a taste for Oriental wares. Her rooms used to be chiefly filled with modern French and German ceramic objects, although she had a fine array of old Sèvres. One day, a gentleman with whom she had business dealings presented her with a fine piece of Chinese porcelain and showed her its beauties. With her natural artistic perceptions, she was quick to appreciate the difference between such an object and the mere "commercial stuff" with which she was wont to surround herself. From that moment she became a collector of Oriental porcelains, and, with her boundless enthusiasm and almost bottomless purse, in about the shortest time on record she acquired one of the most valuable cabinets of rare pieces to be found in any country. What veteran collectors hesitated to buy she snapped up, with hardly a thought of haggling about prices; and as this was just the kind of customer the dealers are always looking for, the best things in the market generally were first offered to her. She often paid too much for her fancies; but there are not a few pieces in her collection which will fetch a great deal more than she gave for them.

THE objects from the Kleczkowski collection include, among the Chinese porcelains, a small, bottle-shaped vase of the fourteenth or fifteenth century, of the finest white paste decorated with landscapes, birds and flowers of exquisite beauty and delicacy; an unusually large, bottle-shaped vase with wonderful landscape decoration of the Keen Lung period, of Imperial manufacture; a curious crackle vase of great rarity, elegant in form, of charming color and iridescence, and perhaps of the fourteenth century; two very curious old vases, with turquoise blue ground and black decoration sprinkled with white. But if I attempt further description of the Kleczkowski objects, no space will be left to speak of other pieces which must be named. So for the present let me stop here, saying nothing of the fine pieces of cloisonné and the splendid little collection of jade. Yet I cannot close the paragraph without mentioning a marvellous antique vase of solid opaque enamel, with Imperial Chinese yellow ground, the high relief carvings being covered with layers of enamel blue—like lapis

lazuli—green, and red. The cutting of such pieces is done when the enamel is cold and the hardness of the material presents almost insuperable difficulties.

AMONG the most unique and valuable porcelains in Mrs. Morgan's cabinet is a garniture of five pieces of the "famille rose"—three jars and two beakers: on a ground of a lovely rose tint is the slightly raised decoration in various delicate colors, of the kind which a connoisseur will tell you marks the period of transition between the Kang-he and the Keen-Lung periods. This prize came from the collection of the late Mme. Balzac. The lady and her daughter, Mlle. Mniszech, who survives her, lived together on the outskirts of Paris, and were well known to the dealers, from whom, with a collector's infatuation, they not infrequently would secure some particularly precious object by selling a lot of other pieces in their cabinet; and rumor has it that it happened more than once that the latter were thus disposed of without special consideration of the fact that the dealer from whom they had originally been bought had not yet been paid for them. I believe that it was during one of these eccentric sales that the famous rose garniture came into the market, and eventually found a place in Mrs. Morgan's collection. Rarer than this even is her pair of octagonal "egg-shell" lanterns, with wonderfully painted figure subjects, the prevailing color of the decoration being a beautiful green. I am told that such another pair is not known. In Mr. Dana's splendid collection, however, there is a beautiful array of "egg-shell" china, which includes a pair of lanterns of globular form.

AMONG the most costly pieces of what is known as solid color—that is, without added decoration—the most precious is the little vase of "peach blow," for which Mrs. Morgan is reported to have paid \$15,000; but that sum included other purchases in a particular lot. A no less exquisite tiny vase of "ashes of roses" is also of great value. In the case which held these was the most charming piece of black porcelain I have ever seen. It is gourd-shaped and small, but absolutely perfect in glaze and paste, and as dainty a mirror as ever reflected face of beauty.

MONTEZUMA.

THE MORGAN COLLECTION OF PAINTINGS.

BELOW we give, conveniently arranged for reference, a list of the famous collection of pictures belonging to the estate of Mrs. Mary J. Morgan. The enormous value of some of the paintings, which have a world-wide reputation, will be seen at a glance by the well-informed amateur. It will be our pleasure later to dwell upon many of them in detail. The catalogue is published now for the first time, and is complete, with the exception of a few pictures bought by Mrs. Morgan just before her death, and not delivered:

Alma-Tadema: "Spring" (21x35), and "Roman Lady Feeding Fish" (28x13).
 Arts: "The Frugal Meal" (51x37).
 Aubert: "La Source."
 Bonnat: "An Arab Chief" (27x23).
 Bouguereau: "Cupid" (22x25), "Italian Mother and Child" (17x22), "Nut Gatherers" (52x34), and "Madonna, Infant Saviour and St. John" (42x74).
 Breton: "The Communicants" (74x48), "Going to the Fountain" (11x16), "Returning from the Fields" (40x27), and "The Bird's Nest."
 Bonheur, Rosa: "Cow and Calf, Scotch Highlands" (32x25), and "Deer in a Forest" (31x39).
 Berne-Bellecour: "The Prisoner" (25x39), and "The Last Drop" (5x6).
 Bonvin: "A Pinch of Snuff" (13x20).
 Beyle: "Gathering Mussels" (14x21), and "Women Fishing for Sole."
 Bouchard: "The Pet Kid" (28x45).
 Boehm: "Wayside Fountain, Hungary" (17x30).
 Brozik: "The Falconer's Recital" (54x36).
 Bridgman: "Afternoon Hours, Algiers" (36x25).
 Boughton: "The Finishing Touch" (11x17).
 Bosboom: "Church Interior" (10x16).
 Becker: "Head of Peasant Woman" (11x16).
 Blommers: "Departure of the Fisher's Boat" (25x18), and "Shovelling Snow" (10x14).
 Benedicte: "Mother and Child" (12x15).
 Baugnet: "The Bride's Toilet" (18x27).
 Beranger: "Arranging Flowers" (9x12).
 Barge: "The Sentinel" from the Wilson collection.
 Corot: "Nymphs Bathing" (29x39), "Wood Gatherers" (63x44), "Landscape and Cattle" (23x15), "Landscape" (20x15), "Near Ville d'Auray" (15x19), "Lake Nemi" (52x38), "Landscape" (31x21), and "Evening on a River" (23x18).
 Cabanel: "Desdemona" (17x21).
 Clays: "Dutch Shipping" (20x25).
 Cameron: "Carrying Little Sister" (11x15).

Couture: "Faust and Mephistopheles" (10x14), and "A French Republican, 1795" (14x17).
 Casanova: "The Gourmand" (15x19).
 Church, F. E.: "Al Ayn, the Fountain" (35x23).
 Conrad: "A Tyrolean Inn" (30x36), and "The Old, Old Story" (36x30).
 Constable: "English Landscape" (34x26).
 Cederstrom: "A Tight Cork" (7x9).
 Delacroix: "Tiger and Serpent" (16x12), "Landscape" (13x8), and "Cleopatra" (13x10).
 Decamps: "Bazaars in Cairo" (9x11), and "The Walk to Emmaus" (18x12).
 Diaz: "The Bathers" (16x10), "Children Playing with Kid" (18x22), "Holy Family" (20x27), "Edge of a Wood" (16x12), "Lane near Fontainebleau" (25x19), "Flowers" (8x6), "Moonlight Concert" (19x16), "Group of Persian Women" (25x17), "Repose after the Bath" (13x8), "A Pool in the Woods" (14x10), "Boy with Hunting Dogs" (25x21), "Sunset after a Storm" (34x26), "Oriental Woman" (11x17), "L'Île des Amours" (24x16), "Persian Woman and Child" (9x12), and "Toilet of Venus" (16x18).
 Domingo: "Card Players" (4x5), "Head of a Spanish Cavalier" (6x8), and "Bodega."
 De Neuville: "French Cuirassier" (19x23), and "Infantry."
 Dupré: "A Cloudy Day" (14x18), "Stormy Weather" (18x21), "Driving Cows to Water" (16x18), "A Symphony" (39x27), from the collection of M. Faure, and "Morning" (28x21).
 Detaille: "A Flag Officer" (14x17), and "A French Lancer" (8x12).
 Delort: "My Neighbor" (8x12), and "Across the Way" (8x12).
 Daubigny: "Boats on the Shore" (21x12), "A Cooper's Shop" (64x44), "On the Seine" (23x13), and "On the Marne" (23x13).
 Dagnan-Bouveret: "An Orphan in Church" (21x17), and "The Violin Player."
 Epp: "Saying Grace" (36x30).
 Escosura: "End of the Game" (6x4), and "Convalescent Prince" (24x19).
 Fromentin: "Arab Horseman" (16x12), "On the Nile, near Philæ" (43x24), and "Turkish Washerwoman" (13x10).
 Fortuny: "Italian Woman" (6x9), "Woman with Fan" and "La Potiche" from the Wilson collection.
 Frère, E.: "Prayer" (15x18).
 Faed: "In Doubt" (21x31).
 Gérôme: "Vase-seller, Cairo" (14x18), "Coffee-house, Cairo" (26x21), and "The Tulip Folly" (38x25).
 Gunther: "The Pastor's Visit" (45x32).
 Gallait: "A Young Mother" (8x10).
 Greutznier: "The Puzzled Priest" (27x34).
 Henner: "Sleeping Nymph" (26x16), "Repose" (36x27), "La Source" (28x39), and "Fabiola."
 Hoguet: "Landscape" (5x7).
 Harburger: "Dutch Peasant" (4x5).
 Hebert: "Madonna and Child."
 Jiménez-Aranda: "Gossip" (27x19), and "Interesting News" (27x22).
 Jacque: "Shepherdess and Sheep" (17x23).
 Knaus: "The Hunter's Repast" (19x24), "A Farmer's Daughter" (9x7), "A Young Satyr" (10x8), "The Country Store" (30x25), and "St. Martin's Day" (16x21).
 Knight: "Noonday Repast" (25x20).
 Kock-Kock: "Winter in Holland" (28x23).
 Kaemmerer: "Toast to the Bride" (42x29).
 Kowalski: "Hunting" (40x31).
 Le Roux: "Sleeping Vestal" (27x54).
 Lyman: "Waiting for the Tide" (31x36).
 Leloir, L.: "Three Stages of Life" (32x11), water-color design for a fan.
 Loefftz: "Money Changers" (39x31).
 Lefebvre: "Sappho."
 Millet: "Woman in Kitchen" (34x56), "Gathering Beans" (12x15) Millet's mother and the cottage where he was born, "The Spaders" (38x30), "The Spinner" (28x36), "Dressing Flax" (17x21), "Shepherdess and Sheep" (10x15), "Feeding Poultry" (14x17), "Gathering Apples" (11x14), "The Churner" (14x22) from the collection of Laurent Richard, "Wood Choppers" (25x32), and "The Wool Carder" (14x17).
 Meissonier: "A Standard-Bearer" (10x14), "In the Library" (12x18), and "A Vidette, 1812" (20x17).
 Meissonier, Charles: "The Musician" (12x17).
 Meyer von Bremen: "Woman's Head" (6x9), "Bread and Milk" (9x11), "The Wonder Book" (6x7), "Return from the Vintage" (23x43), "The Lesson" (10x14), "Evening Prayers" (15x20), "Decorating the Shrine" (16x20), and "Wild Flowers."
 Maris: "The Trysting Place" (17x13), and "Village in Holland" (13x10).
 Monticelli: "Adoration of the Magi" (25x13), and "A Garden Party" (30x17).
 Merle: "St. Elizabeth of Hungary" (18x22).
 Metting: "Street Sweeper at Lunch" (17x14).
 Nicol: "Fills for the Saxon" (27x19), and "Bachelor Life" (23x17).
 Neuhaus: "The Reading Lesson" (13x18).
 Pasini: "Courtyard in Constantinople" (7x9), and "Barracks at Constantinople" (31x25).
 Piot: "The Young Wanderer" (34x51), and "Adoration" (17x21).
 Perrault: "A Young Gleaner" (36x50), and "A Flower Girl" (31x44).
 Pelez: "Without a Home" (26x36).
 Passini: "Young Girl of Venice" (13x17).
 Pokitonou: "Russian Landscape."
 Rousseau: "A Mound, Jean de Paris, Autumn in the Forest of Fontainebleau" (20x25), from the collections of Baron Crabbe,

Didier and Laurent Richard, "Landscape and Cottages" (12x8), "Landscape" (11x8), "A Waterfall" (13x8), "St. Michael's Mount" (13x9), "A Quiet Pool" (10x8), and "Twilight" (24x16).
 Ryder, P. P.: "Shelling Peas" (20x16).
 Richet: "Coming from Labor" (32x24).
 Rental: "Norwegian Fisher's Dance" (41x30).
 Roybet: "Return from the Chase" (26x36), and "The Connoisseurs."
 Renouf: "Repairing the Old Boat" (80x56).
 Ryder, A. P.: "The Resurrection" (13x18).
 Robie: "Flowers and Strawberries."
 Schreyer: "Arab at Fountain" (28x23), "Wallachian Post Station" (6x8), "Wallachian Pack Horses" (36x25), and "An Arab Scout" (27x32).
 Seitz: "Mother and Infant" (6x8).
 Stevens: "Conversation" (20x29).
 Scheffer: "Christ in the Garden" (12x17).
 Siefert: "Head of a Young Girl."
 Troyon: "Return from the Farm" (30x19) from the Laurent Richard collection, "Going to the Fair" (34x24), "The Pasture" (15x11), "Pasturage in Normandy" (33x24), "Coast near Villiers" (37x26), and "Cow Chased by a Dog" (46x31).
 Tissot: "In the Louvre" (18x28).
 Van Marcke: "Cows Drinking" (19x13), "Cows in a Pool" (24x19), "On the Cliffs" (38x28), "Cattle Reposing" (20x13), "The Mill Farm" (76x54), "Going to Pasture" (39x26) from the collection of Laurent Richard, and "Cattle in Spring-time."
 Vibert: "The Cardinal's Menu" (28x22), "Eyes and Ears" (12x19), "The Missionary's Story" (52x39) from the Paris Triennial Exhibition of 1883, and "Palm Sunday" (16x21).
 Viry: "My Lady's Page" (21x17).
 Verboeckhoven: "Sheep Leaving the Barn" (35x24).
 Voltz: "The Watering Place" (16x9).
 Vautier: "Botanist at Lunch" (32x24).
 Worms: "Spanish Market Day" (31x24), "The Proposal" (14x17), and "Spanish Fortune Teller" (31x23).
 Willems: "The Music Lesson" (27x39).
 Ziem: "Fishing Boats, Bay of Venice" (31x19).

Dramatic Fennelton.

Hamlet.—Good, my lord, will you see the players well bestowed?
Polonius.—My lord, I will use them according to their desert.

Hamlet.

BOUCICAULT said, years ago, that New York was only a pile of bricks upon which theatrical managers posted their attractions in order to advertise them for the provincial market.

If this were true then, how much more apt is the comparison now; for we are to have but four stock theatres, this season—the Casino, for light operas; Wallack's, Daly's, and the Madison Square, for drama. All the other houses will be given up to stars and combinations, the managers being simply janitors, whose only duty is to keep the place clean and collect the rental.

"Nanon" will probably be continued at the Casino until the holidays. The regular season at the Madison Square opens with a revival of "Sealed Instructions"; at Daly's with the production of an English farce, "The Magistrate," by Mr. Pinero; and at Wallack's, with a London melodrama, called "In His Power." It is in Mr. Wallack's power to make a much better beginning.

But even the three stock theatres have been used as brick-piles at the commencement of the dramatic season. Wallack's displayed the posters, first of Col. McCaull's Opera Company, and then of the great, but stout, Judic. Daly's gave Mr. and Mrs. Florence a needed advertisement. The Madison Square, in which theatrical miracles are no longer worked, was sublet to a syndicate of enthusiasts who are determined to force an Austrian actress named Janish upon a reluctant public.

Manager Hill, from Chicago, has leased two New York theatres for advertising purposes—the Union Square and the Third Avenue. He produces plays like "A Moral Crime," to secure the New York stamp, and then sends them into the country. He also undertakes, by legitimate business methods, to make Margaret Mather a star actress.

Bartley Campbell has become the manager of the Fourteenth Street Theatre to turn it into a manufactory of plays for the provinces. As fast as they are brought out he stencils them with the words, "New York success—this side up—with care—keep dry," packs them into special cars, and sends them through the country.

Whatever effect this new system may have upon the artistic future of the drama, it provides a variety of amusements for those of us who are lucky enough to be residents of the metropolis. Business is reviving; people come back from the summer resorts eager to see any sort of show, and so the season may be said to have begun very brilliantly.

If a few philosophers deplore the cloud which is over-

shadowing the theatres, they may console themselves with the reflection that, at present, it has a silver lining of Bland dollars.

* * *

THE subject of international copyright, which, like the ghost of Banquo, will not "down" at anybody's bidding, has again been evaded by the United States Courts, the judges having hit upon the device of allowing managers accused of piracy to fly the black flag upon condition that they give bonds sufficient to reimburse their victims for any actual damage.

In "The Mikado" case, Manager Duff gave bonds and produced his unauthorized version of Gilbert and Sullivan's opera, at the Standard. In the "Agnes" case, the agent of Janish gave bonds and produced the unauthorized version of Sardou's play, at the Madison Square.

How can the proprietors of the authorized versions prove any actual damage? The Fifth Avenue is overcrowded by the admirers of D'Oyly Carte's Company, and no more money could possibly have been taken if Manager Duff had not played "The Mikado." The Janish version of Sardou's "Agnes" is a failure and cannot interfere with the profits which Agnes Ethel Tracy, or Kate Claxton, or Minnie Madderly may derive from the drama. The Americans have always claimed that privateering was not piracy, except when the privateers robbed American vessels, and we are now applying the same delightful theory to international copyright.

The authorized "Mikado" is a wonderful performance. Sir Arthur Sullivan's music is reminiscent of previous operas, and there are no great singers in the company; but the libretto is funnier than anything which Gilbert has given us since "Pinafore" and "Patience"; the real Japanese costumes are gorgeously picturesque, and all the details of Japanese manners and customs are so quaintly burlesqued that the audiences constantly ripple with laughter.

At the Standard the company is stronger in names, although it has no singer so good and so pretty as Gertrude Ulmer, and no comedian so absurdly humorous as George Thorne; but it altogether lacks the artistic finish of the authorized performance. "You speak French like a Parisian," said a polite Frenchman to his American guest, "but you have not the accent." The Standard version has not the accent of Gilbert and Sullivan and serves only as a foil to the superiority of the Fifth Avenue representation.

"Anselma," at the Madison Square, is a clumsy and vulgar adaptation of "Agnes," which was produced at the Union Square, twelve years ago, and has now been revived, in another form, by Steele Mackaye, at the Lyceum. The original play was not worthy of Sardou. It was one of his pot-boilers, made to order for an American actress, Agnes Ethel, who bought the use of his name to advertise herself. But "Anselma" is much worse than the original.

Perhaps as twelve years are a lifetime nowadays, you do not remember the simple story of "Agnes." A young wife discovers that her husband is infatuated with a ballet-dancer. She disguises herself as a dressmaker and hears him promise to go abroad with his mistress. Unable to detain him by every demonstration of affection, she applies to the police and has him locked up in an insane asylum. His jealousy is aroused by a stupid story of a drunken comrade about a man who entered his house during his absence. He escapes from the asylum, hurries home, finds that the man was his wife's brother, and penitently resumes his matrimonial duties.

Six acts are required to tell this story upon the stage, and it is told most unpleasantly. We are shown the dressing-room of the danseuse, and Miss Du Sauld wears such short skirts that the Rev. Dr. Mallory, one of the proprietors of the theatre, righteously withdrew from the rehearsal. Very little is sacred to the French dramatist, and the interviews between the husband and wife will not bear narration. What excuse is there for acting them?

Janish is an actress of the old German school; she is no longer young; in no respect does she impersonate the heroine of "Anselma" satisfactorily. Minnie Madderly, at the Lyceum, is better, because she is younger and prettier. But the play is not worth the litigation which has advertised it.

* * *

ONE effect of Henry Irving's missionary visits to this country was seen last season, in the renewed care bestowed by Edwin Booth upon his company and his acting. Another effect is evident at the Star Theatre,

where Robson and Crane have revived "The Comedy of Errors" with extraordinary liberality.

That two low comedians, who have been making their fortunes by playing such farces as "Our Boarding-House," "Sharps and Flats" and "Forbidden Fruit," should expend thousands of dollars in putting Shakespeare's comedy before the public with new scenery and costumes, specially designed by Alfred Thompson, and with a full chorus and ballet, proves that Mr. Irving's lessons are being learned by managers and actors on this side of the Atlantic.

But they have not yet learned Mr. Irving's secret of simplicity in scenic splendor nor have they the exquisite taste with which he subordinates the most sumptuous details to the dramatic requirements of a play. They overload "The Comedy of Errors" with Captain Thompson's beautiful and accurate reproductions of scenes in ancient Ephesus. Their two Dromios are lost in the glitter and glare of the stage pictures. But their revival is a marked improvement upon any previous representations of the comedy, and they deserve encouragement.

Manager Hill will also take a lesson from Mr. Irving in his production of "Romeo and Juliet," for Margaret Mather, at the Union Square. Here, too, the scenery and costumes will be specially designed, and we shall have the street crowds of old Verona, even though Juliet be crowded into a corner.

At the same time Mary Anderson, with her London company, will be playing "Romeo and Juliet" at the Star Theatre. Miss Anderson will be very welcome home. Her season in England is said to have improved her artistically, and it has certainly done much to elevate the reputation of American professionals.

Rose Coghlan has become a star in that very poor play "Our Joan." Her place in the Wallack Company is to be filled by Sophie Eyre, who looks like her, and, I hope, will act as charmingly.

Henry Dixey has decided to take "Adonis" to Boston so as to open a new theatre with what is considered an assured success. By that time the burlesque will have had four hundred representations at the Bijou. "Evangeline," revised and improved, is to succeed "Adonis."

Edward Harrigan is now manager, dramatist and leading actor, at the Park Theatre, which he has handsomely refurnished. His new play, "Old Lavender" is intended to be pathetic when the public expects it to be funny. Nevertheless, it draws those mixed audiences, half fashionable, half shoddy, which make Mr. Harrigan's clientele as unique as his vaudeville.

STEPHEN FISKE.

COMING ART EVENTS.

SEPT. 2-Oct. 17: Chicago. Thirteenth Annual Interstate Industrial Exposition. Secretary of the Art Committee, Miss Sara Hallowell.

Sept. 2-Oct. 17: Milwaukee. Fifth Annual Industrial Exposition. Superintendent, Mrs. Lydia Ely.

Sept. 9-Oct. 24: St. Louis. St. Louis Exposition.

Oct. 29-Dec. 10: Philadelphia. Fifty-sixth Annual Exhibition of the Pennsylvania Academy in connection with the exhibition of the Philadelphia Society of Artists. It is at the discretion of the Board to expend \$1800 in purchases and medals. There are also prizes to local artists. Secretary, Mr. George Corliss.

About Nov. 1: New York. American Art Association Special Fall Exhibition of oil and water-color pictures, including American pictures from the Paris Salon of 1885. Four prizes of \$250 each for the best water-colors, the pictures to remain the property of the artists.

Nov. 23-Dec. 19: New York. Autumn Exhibition of the National Academy of Design. Secretary, Mr. T. Addison Richards.

About Dec. 1: New York. Exhibition of paintings and studies of Henry Mosler.

About Dec.: New York. Retrospective Exhibition of American Painting. Under the auspices of the N. Y. Branch of the National Society of Arts, at the American Art Association galleries.

Jan. 11-Feb. 1, 1886: New York. Eighth Black-and-White Exhibition of the Salmagundi Sketch Club, together probably with an exhibition of architectural drawings, at the American Art Association Galleries.

Feb. 1-27, 1886: New York. Nineteenth American Water-Color Society Exhibition, at the National Academy of Design.

Feb. 1-Feb. 27, 1886: New York. New York Etching Club at the National Academy of Design. Secretary, Mr. Henry T. Farrer, 51 W. 10th Street.

March, 1886: New York. Second Prize Fund Exhibition of Painting and Sculpture, at the American Art Association Galleries. Ten gold medals and ten prizes of \$3000 each, the works gaining the latter to become the property of the museums designated by the subscribers to the fund.

About March, 1886: New York. Exhibition and Subsequent Sale of the late Mrs. Morgan's collection of pictures, porcelains and curios.

Gallery and Studio

AT THE BOSTON ART MUSEUM.



THE Museum of Fine Arts has undoubtedly taken its place at the head of the sights of Boston. There are the old lions that we have had always with us—the Old South and the Old North, the Old State House, and Harvard old and new, and Bunker Hill Monument.

They serve for the objective of the tourist's conventional drive, between trains, from his hotel in a public hack, to see the old New England capital "en passant." But the Art Museum is worth a serious visit on purpose, and at least a day's study. To be sure, the conventional tourist's visit is made here, too, several thousand times, according to the registry during the season of travel; one may always come across the evidently newly-married pair, in their best clothes, listlessly hunting out the pictures from the voluminous catalogue, which they study more than the pictures. But the more one knows and has seen of art, the better is this collection appreciated. For those who understand what to look for it furnishes an almost complete compendium of all art of all ages, from the oldest Phœnician and Assyrian to the latest French—yes, and the latest American art; from the graceful statuettes of the Greeks of Tanagra to equally authentic carvings by the Mound Builders of the Miami Valley; from the colossal figures of the Pelasgi and the sarcophagi of the Egyptians to the exquisite pottery and gorgeous fabrics of the Japanese; from the architectural carvings, tapestries and armor of the European middle ages to the splendors of the modern potteries of France, Germany and England. One may take up almost any "craze" or fad of art, and pursue it exhaustively from the materials set before one in the cases and shelves of this Museum.

But to speak of the hanging of the painting rooms for the closing season: one passes without much detention, if he has been a tolerably regular visitor during the past year or two, through the main hall of paintings, where are the great "Quarry" of Courbet facing the noble "Joan of Arc" of Bastien-Lepage, the great Corô, "Virgil and Dante," some large Daubignys, a charming group of small Troyons, and another rich knot of Diazes, with many a lovely thing of Millet or Michel, Couture, Rousseau, Jacque or Lambinet, and so on, cropping out here and there; the colossal but soundly good and sweet Paris Exhibition canvas of H. Lerolle; the great Salon landscape, as powerful as it is big, of Picknell, of Boston, less like the other American works in the room than like the great Frenchmen; the superb portrait of Rev. Mr. Waterston, by Grundmann, the head of the Art Museum school of painting; a collection of William M. Hunt's earlier works, and fine specimens of Foxcroft Cole, George S. Wasson, J. J. Enneking, Duveneck, Vedder, Inness, Gay, the late Mrs. Darrah, Lafarge, Miss Boott and other Americans, with some most interesting works by less known young men, such as Monks, Simmons, Ritter and Hendricks Hallet. A splendid Turner-esque triumph, this of Hallett's, with the big modern Cunarder! He has made it seem to loaf superbly and with great hauteur in the harbor, which is hardly wide enough for its Britannic length and bulk to turn round in, passively lying at ease, as if to show its majesty to the natives, while two or three little tugs flock and flutter around in busy efforts, that rock themselves, but do not stir the huge mass above them, though they are boring with energy around its towering stem to give its head a turn in toward its dock. Never was there put on canvas a more eloquent idealization of the forces of modern invention and engineering, not even by Turner, for this essay in his line is weakened by no stilted romanticism, but makes its effect and picturesqueness out of the actual truth of all details.

But, as I said, the attraction is not now in this room of the modern and contemporary painters. It is in the Allston room, so-called, that the great force and splendor of the show is attained, like the fortissimo of the climax in a movement of a symphony. Several distinct and important acquisitions have lately given tremendous point and pith to the solid mass of rich old canvases here pre-

served. There was already a gathering of some dozen Gilbert Stuarts, a half dozen Copleys, a dozen Washington Allstons, filling one side of the room. On another extends the great "Automedon with the Horses of Achilles" flanked by a variety of old Italian examples. But opposite the old American masters is a perfectly gorgeous wall of masterpieces of the Spanish school, "attributed by the late owner" (says the catalogue), "Mr. Henry Greenough, to Velasquez," together with an unquestioned Andrea del Sarto and two large and important Tintoretos. Near by on the one hand are a most richly-colored Bassano and another sketch by Tintoretto, which might have been done yesterday, so fresh are its broad brush-marks; and also a sketch by Paolo Veronese. A characteristically sweet and sentimentally grieving saint in warm tints, with upturned eyes, quivering mouth and symmetrically flowing locks, by Guido Reni, is vis-à-vis with a Magdalene in crystalline bluish white chiaroscuro, by Furini, a fairly wonderful piece of relief, modelling and flesh-painting, that holds the visitor fascinated with the mystery of its magical execution and the charm of its well-individualized character. But the pictures attributed to Velasquez glow in their colors like a painted window. There is a strange unevenness of quality in the drawing and details, especially as regards the dramatic relations of the personages—though, again, in the case of one of them, the dramatic connection is really intense—but the coloring, in solidity and depth, is of richness unimaginable. Below this overwhelming mass of color hangs the lovely and still more intensely, because more delicately, colored Andrea del Sarto (the heirloom of the Misses Timmins, Mr. Martin Brimmer's nieces), and flanking it hang the great Tintoretos, with their expanse of the color that only "old masters" maintain, connected over the doorway between by a most regal, brilliant and delightfully natural Madonna and Child, attributed to Carlo Cignani.

But aside from these splendid new loans of old masters in this summer's hanging, there are several new features of prime interest—the new Copley, for instance. It is a most admirable example of the first American great painter, because it shows so fully the vices of his earlier style, the hard and prosaic, but entirely practical way he had of looking at his subject. He "took what set afore him" (as the country photographer said in apology to the unflattered young lady), and no mistake! Nobody would fail to know this extremely important and positive personage if one were to meet her—which one would however prefer not to do, even for the interesting test of Copley's likenesses. This Mrs. Judge Russell, 1717-1778, might almost be mentioned along with the burgo-master, with his clean shave, in the Dutch collection in the Metropolitan Museum.

A very delightful and interesting group of paintings on this same wall is that bringing together the portraits of Gilbert Stuart, painted by himself, G. Stuart Newton, also by himself, G. P. A. Healey, by himself, Longfellow, by Healey, and N. P. Willis, by Francis Alexander. They are all the bequest of Mrs. Harrison Gray Otis. An artist's portrait of himself is the most interesting of self-revealings. Stuart's sketch of himself gives him a peculiarly wistful, searching, pathetically-anxious look. Young G. Stuart Newton, on the other hand, with his divinity-student appearance, looks completely well satisfied with himself, as indeed he may well be, if he can see that wonderful little painting of his, "Forsaken," which hangs just across the corner, and which has been well described as "a painted sob." Healey gives himself a shrewd Whistlerish alertness of expression, and is superbly painted, as is also his friend Longfellow, whom he gives, however, an intolerably goodyish appearance (in full profile, with the old-fashioned high dickey and neck-stock, to be sure), as though he were an upright young merchant, and taught the Bible-classes in Sabbath-school. Alexander's portrait of N. P. Willis is of a curly-headed young fellow, and is full of sparkle and character, as well as a fine piece of color and modeling.

Three of the most constant and munificent contributors to the Museum have lately sent in valuable loans for the bric-à-brac rooms. That of Mrs. George W. Ham-

mond is a collection of rare old bits of silver—some ancient spoons of all nations, including two "apostle" spoons and a little silver ladle with the bottom made of a guinea of Queen Anne's time. From Mr. George W. Wales's great collection have lately come some beautiful pieces of Persian pottery, including a flowery, bright-colored teapot and some vases, with iridescent glaze, and some delicate Venetian glass, "mystic, wonderful." Dr. Bigelow, who still tarries on the other side of the earth, under the fascination of Japan and its art, has sent home a collection of lacquered boxes and pouches, of amazing richness, part of which is now seen in the Museum. Another new thing is the carving on wood panels of Giovanni Gallarotti, who is a workman in the employ of our Boston architect Emerson. This work is so delicate in fancy and exquisite in grace and execution, that it is hard to believe it is of this age and atmosphere. GRETA.

SCENE PAINTING FOR AMATEURS.

VI.—HOW TO PAINT ARCHITECTURE.

THE painting of architecture, interior and exterior, presents many difficulties and demands much knowledge not essential to the creation of landscape scenes. An acquaintance with the styles of architecture and a knowledge of the rudiments of perspective are particularly needful.

The style of an architectural scene should be harmonious even if not exactly correct—that is, it should present no glaring inconsistencies of design. The perspective of the scene should also be observed with sufficient care to present the masses in their proper relations. The infallibility of the architect is not, of course, expected from the amateur. Indeed, there are few professional painters who are really masters of architecture and perspective. But there should be at least a superficial appearance of correctness, so as not to offend the eye by gross errors. Minor ones will never be seriously criticised. I do not mean to say, however, that if you are able to paint a scene with absolute correctness you are privileged to do it without care or consideration of its accuracy. You should always do your best.

There are to be found in the illustrated newspapers and in the publications of the writers on architecture and decoration the very best originals for the use of the amateur scene-painter. They may not absolutely conform to the requirements of the stage, but it will not require much ingenuity to alter them. From such material of this kind as you can gather make your model for the scene as described in Chapter IV. That done, you will find your work much simplified.

The best way to secure approximately correct perspective in an architectural scene is to make a correct drawing on a small scale, and enlarge it by squares according to the process described in Chapter IV. I say approximately correct, because the most elaborate rules of perspective are modified and in many cases rejected altogether in painting for the stage. The rule with scene-painters usually is to keep all lines below the horizon level with the stage-floor. Those above are drawn in true relation to the horizon. You will notice at the theatre that the perspective of the wings is always carried out in this way, nor does it shock the eye. If the lines of the scene all harmonize, one does not criticise those minor liberties with the letter of the law of perspective which are unavoidable.

Make the design for your scene on paper, and make it with care. Enlarge it by square and outline it with ink or color. Prepare what pounce patterns you need and get the armament and details all in outline. Then color your sketch, and from the suggestions it conveys mix your colors for the scene. In arranging the light and shade of interior scenes, except when set windows are used, the illumination is always assumed to come from the middle of the scene and at the height of the eye. The lights and shadows of projections of the architecture must all be calculated on this basis.

An interior should be laid in with a couple of glazes, as described for the preparation of a landscape. Dark

oak interiors may be glazed all over with thin Vandyck brown, with a little raw Sienna and brown ochre. Over this glaze the light and shade should be glazed in. By this preparation the application of the solid color will be greatly facilitated. In painting prisons, hovels, and such rude interiors, the scenic artist as a rule rubs them in with smudge colors from his waste pots and palette. He covers his canvas with this mixture, makes his drawing over it, glazes in the shadows, and then by working the lights in body colors secures an effect of rudeness and picturesqueness no formal execution with clean colors could produce.

Wall-paper may be used with excellent effect in the construction of scenes. By painting the doors and wainscoting, and covering the walls with paper, a striking truthfulness may be obtained and much labor saved. The use of wall-paper may even be extended to panels and friezes. As the paper when put to such use may appear somewhat weak in color and definiteness, you can touch it here and there with the brush and give it force.

In laying in an interior scene use your first colors thin, so as to leave the outline visible through them. Begin by laying in the largest masses of flat color, then the next largest, and so on. When the scene is laid in flat surfaces begin to apply your shadows, using the lightest tones first and applying the darkest last. Always be sure to have enough color mixed to carry you through.

make the walls to serve for a ceiling. Here, again, a model should first be constructed and used as a guide. The model is even more necessary in a box-scene, as the carpenter who builds the frames must have it to calculate his doors and windows from.

Such scenes are, however, cumbersome to handle, and extremely unwieldy on a small stage. Well painted drops and wings will do the same work, but little less effectively. Indeed, such scenes can be made quite as effective as any by a proper arrangement of the furniture and other accessories and decorations.

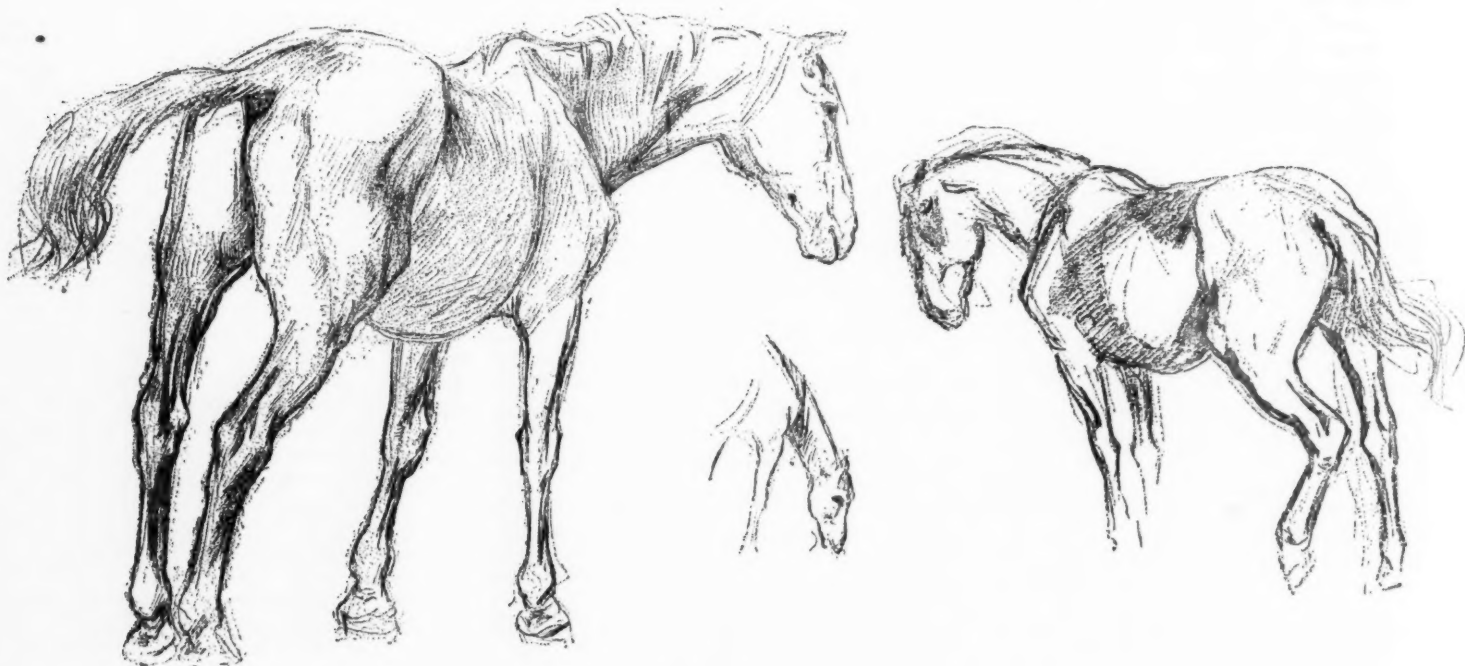
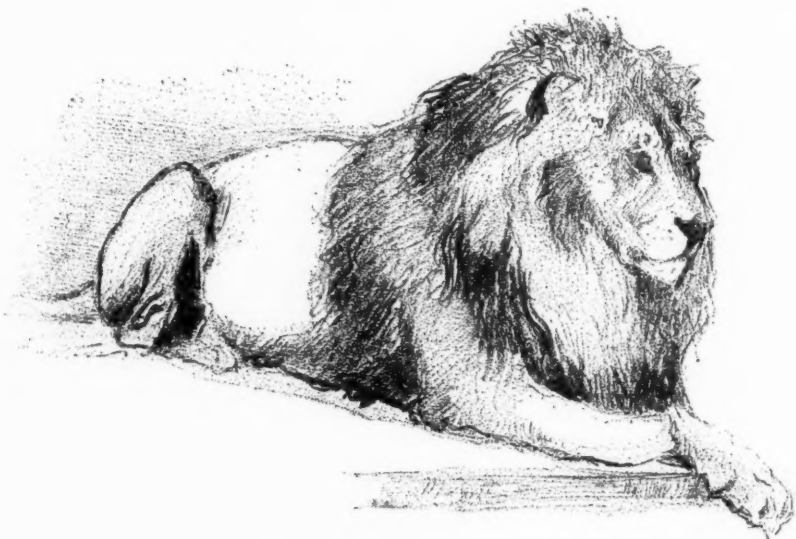
The painting of the wings is to be conducted on the same plan as that of the drops. Each wing is commonly made to repeat the design on the drop, and the borders, when they are intended to represent a ceiling, are, like the wings, painted after the one design.

been drawn back. Italian landscapes are most popular because they present opportunities for bright and sunny pictures. But for all ordinary purposes a drop curtain of any soft and sufficiently heavy material to make good folds is to be recommended. It should be made just long enough to touch the stage, and the bottom should be finished with a band of some other material more or less ornamental, as you choose, but harmonizing with it in color.

VII.—STAGE CONSTRUCTION.

The stage of a theatre begins with the proscenium, the wall which divides it from the auditorium. The opening of the stage is called the proscenium opening. In amateur performances, where two parlors with folding-doors between them are available, the division wall may be made to serve the purpose of a proscenium.

Where the performance occurs in a plain square room the proscenium can be built up of frames, tapestried or canvased and painted. If these frames are tapestried, it should be in quiet colors and large and simple masses; if painted, the design should be broad, simple and strong. The stage should be made of planks, laid over trestles not less than two feet high, and the front should be masked in with canvas or drapery to match the proscenium. An excellent way to make the front of the stage in an ordinary room is to have your frames built to form the sides, and the masking piece to cover in the gap under the front of the



ANIMAL STUDIES. BY F. A. BRIDGMAN.

There is no more serious blemish to an interior than a broken tint on what should be a flat surface. The impression generally prevails that because the scene-painter covers a large surface his work must necessarily be rough. The contrary is the case—rough work must inevitably shock the eye. The best scenes are those which are broadly painted but finished with care as well as breadth.

The drop and wings will be found the most convenient for amateur construction and use; but if a box-scene is desirable it can be made and painted by any one capable of making a plain scene. The box-scene, as its name implies, is one which is enclosed or boxed in, only the side facing the audience being open. The canvas in this case is stretched on frames, and a similar canvas is laid on the top of the three upright frames which

The best way to form a good fundamental idea of the construction of a scene is to study the scenery on the stage of any theatre which may be accessible to you. You can carry away a general knowledge of the way a scene is set by very little effort of the memory. With this knowledge and your own intelligence you should be well prepared for any work you may undertake. In calculating your horizon for a scene, interior or exterior, never make it higher than the eye of a man standing on the stage. There is nothing more ridiculous or destructive of the symmetry of stage decoration than a very high or a very low horizon.

If you choose you can paint a drop curtain after the same method as the scene itself. Painted drops are usually made to show a landscape or an allegorical composition framed in draperies which appear to have

stage; then stretch muslin over them and paper them with rich Japanese paper, finishing the edges off with a border in gold which may have the harshness taken off of it by a thin glaze of bitumen. The frames for the sides should be made to reach from floor to ceiling, and a frame should be made and covered to go across the top between them. With a little good taste and labor you can thus provide your stage picture with a harmonious and attractive frame—only avoid gaudy color and ornament in it. It is the stage, not the proscenium, which should interest your audience.

There are exposed for sale in the toy shops certain miniature theatres, the better examples of which are very accurately constructed. Several of these little play-houses are modelled directly after famous theatres in the great cities of Europe. For the amateur building a

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STUDY IN CHARCOAL. BY JULES L. STEWART.

stage for the first time I know no better general guide than one of these toys. It is not supposed that he will take it for an arbitrary model for his work, but the divisions of the stage from the proscenium to the back scene are so clearly suggested that his intelligence will enable him to add indefinitely to the hints it will convey. The stage must be constructed to conform to whatever room can be appropriated to the performance, and will be high or low, broad or narrow, as space permits. But the divisions of the stage will remain the same. There must be a proscenium, and drops, and wings and borders, and the number of the latter will be decided by the depth of the stage. But no matter how large or small the stage is, it will have to conform in its degree to that of the largest theatre, and its scenic effects will have to be secured by a use of the same material and on the same plan. JOSEPH F. CLARE.

(To be continued.)

COSTUME CLASSES.

ONE of the most interesting and effective branches of modern art study is afforded by the costume class. It is essentially a product of our day, and it has the advantage over most new fashions of being founded on common-sense requirements. It promotes, at the same time, the study of the human figure, and that feeling for the picturesque which should be inseparable from serious art study. A weekly meeting for costume drawing should be a feature of every working art club. It will be found that it lends delightful variety to the regular course of study, and by its very novelty will arouse a special desire to profit by it. The classes in costume at our art schools are among those which command the largest attendance, and the result would be the same, probably, in any art club where they might be introduced. The most practical way to organize a costume class would be to appoint a committee of two or three members, empowered to select costumes and engage models. The former can be obtained from any costumer for a trifling rental. Where no costumer is accessible they can be made of cheap materials after readily obtainable plates. The good taste of the committee must be relied upon to provide dresses of interest and, at any rate, approximate correctness. As for models, if the proper persons cannot be hired, either the members of the club should be called on to serve in rotation or a lay figure should be procured. The human model should, however, be always employed in preference, for it conveys a lesson in vitality as well as in drapery and color. Studies in the costume class may be made in color or black or white. In the art schools of this city sketches are generally made in oil or water-colors, thus aiding the pupil in the study of color and technique while he is cultivating a sense for the picturesque.

DRAWING WITH THE LEAD-PENCIL.

FOR serious use in the study of outline and form on a moderate scale no tool has been devised which can supplant the lead-pencil. With its aid the student and the artist can meet the exactions of any subject; can translate its subtlest details and suggest its broadest effects. The only objection to the graphite is, that it is not capable of imparting the strength in color of crayon or charcoal. But it can give delicate gradations in handling, possible with neither of the others, and if, in its result, it lacks their vigor, it retains a certain charm and daintiness peculiarly its own. Pencil-drawing has gone out of fashion of late years for exhibition work, having been supplanted by black and white oils and gouaches, and broad and powerful cartoons in charcoal and crayon. But the artist who knows the use of memoranda and suggestions, cultivates it as much as ever. Its value for sketching and for studies from nature on a moderate scale can hardly be overestimated. The finest detail is within the reach of its point, and the broadest effect can be suggested by it. Where studies on a large scale are possible, the crayon and the coal fulfil their mission, but the rough character of these materials is a barrier to their utility for minuter work. If the lead-pencil does not produce the most effective and striking pictures it does produce the most complete and valuable foundations for pictures. It is by knowing all that there is in your subject that you know what to discard in your picture, and of all the means ingenuity has contrived to make the fixing of artistic knowledge possible, the lead-pencil is the best.

PASTEL PAINTING.

AT a meeting of the Ladies' Art Association, Mlle. E. Potin read a paper on painting in pastel, in which she excels both in practice and as a teacher. She said: "As an artist I have tried all kinds of painting, and have convinced myself that for portraits and simple studies pastel is the quickest medium for producing brilliant effects of color. But in order to attain this result

I suppose what has hindered the popularity of pastel painting is the perishable character attributed to it, and not altogether without reason. As to its fading quickly, as I have often heard said to be the case, that is absolutely an error. The pastels of Latour, Rosalba, Chardin, Prud'hon and others in the Louvre, and, indeed, all the best-known pastel portraits of the last century, are striking proofs of the fallacy of such an impression. They still preserve their original brilliance and freshness. How many portraits, I wonder, painted in oils at the same period have become blackened, smoky and cracked? The real drawback to the more general use of the medium is the necessity of protecting the pictures by putting them under glass to keep away the dust. It is not possible for one, as it is, to preserve one's pastel sketches and studies by keeping them in a portfolio, or even by shutting them up in a box until required. In the use of charcoal, which is very perishable, we have a fixative. Why should not something of the kind be used for pastel? I have been making experiments in this direction and will soon be able to exhibit at my studio unglazed pastels, with all their freshness intact, which need dread neither dust nor an encounter with the feather duster.

There are many students unskilful in managing a brush who imagine that with a few colored crayons it will be easier for them to succeed in making a good portrait. They mingle all the colors together, rub as hard as the paper will permit them, and produce, as a result, muddy and brick-colored flesh tints, tones without transparency, and a surface as smooth as a cake of soap. So many portraits have been executed in this country after this fashion that the reputation of pastel has really been killed here before its birth.

The artist who understands the way to go to work—how to combine his colors—puts in boldly the first layers—the chief masses—which he rubs in carefully in such a way as to produce a tone that will harmonize with the higher lights and stronger shadows which are put on afterwards. Pastels can give just as warm tints as oils, and represent flesh perfectly; but to produce these one must understand how to manipulate them. When pastel is better understood it will be more highly appreciated, and will take its proper rank among the various kinds of painting."

Art Hints and Notes.

A NEW canvas well rubbed down with pumice stone and turpentine, affords a surface as smooth and even as any panel, and is much better to paint upon. The colors take fast hold and, if they dry in, they can readily be brought out by varnishing. On a panel they remain upon the surface, and, except under the most skilful hands, they are likely to acquire a certain hardness of outline unnatural and displeasing.

* * *

MARON or old gold Canton flannel makes an admirable wall covering to hang pictures against. Either harmonizes with any colors, and, even when dim with dust and age, is still in keeping with the objects it sets off. The material is so cheap that it costs little more to cover a wall than to paint it, and the effect is much more desirable. It is, however, very inflammable, so beware how you use it near a gas-jet, and remember the danger of a stray spark from a pipe or cigarette.

* * *

ONE visit never allows time to do justice to an exhibition of any magnitude. Spend the first day with the most striking pictures, and when you get home jot down all that you remember clearly. On the second visit, you will probably be astonished to find how many works of merit you overlooked, and the third will still add to the list. A hasty judgment is as unjust to an exhibition as to a single picture. You have no right to judge until you have seen all there is to be seen.

* * *

A PICTURE, like a book, must be read. You may form a general idea by skimming it, but its beauties will not reveal themselves to you without research.

* * *

PRETTY wall decorations for the home are portraits in low relief of members of the family. They may be modelled after photographs, or from life, in wax, and copies may be taken at little expense by any cast-maker.



"THE HEADSMAN."

PEN DRAWING BY C. GILBERT. AFTER A STUDY BY GUSTAVE MOREAU FOR HIS PICTURE "SALOME."

one must have a paper of such a texture that the crayon not only will remain upon it but will, so to speak, fasten itself upon it and incorporate itself with it. A paper with a woolly surface is best to give the modelling, but it produces a somewhat rough result. This effect is appreciated by connoisseurs, it being at a certain distance infinitely more vigorous than could be produced upon a smooth surface. If pastel is much rubbed, as it is likely to be if it is used on smooth paper, it becomes muddy, thus losing the chief charm of brightness.

In time, the plaster panels become both curious and valuable. When made with any skill at all, they have an original and artistic quality, impossible to even the best of photographs.

It is just as easy to keep your drawings in one portfolio, your engravings in another, and your photographs in another as to throw them indiscriminately together and wear out your patience whenever you wish to find anything.

EXHIBITION catalogues, illustrated and otherwise, will always be found an interesting part of an artistic library, and in time a valuable part of any collection of

wasting time in describing Japanese carvings, pottery of Satsuma, cabinets in aventurine lacquer, étagères in iron-wood," and so forth? It is a collection like that of "monsieur tout le monde." But we know that, as a rule, there is little love between two of a trade, and that a collector who has his specialty is the last man to appreciate that which it does not include. M. Eudel, being interested in European bric-à-brac exclusively, can see no good in anything Japanese.

OUTDOOR charcoal sketches from nature may be conveniently made by having a number of sheets of regular charcoal paper stretched on a light strainer, which may be carried in the hand. A box of charcoal and a vapor-

most slovenly, because, when they are painting, they think of their pictures, not themselves.

MUNKACSY'S method of painting, as described to me by one of his pupils, both explains the harmonious quality which characterizes his pictures and their tendency to darken with age. The medium he uses is a mixture of bitumen and oil. The effect of this is to give all his colors uniformity of tone, but eventually at the expense of their brilliancy inseparable from the indiscriminate use of bitumen. On the principle that any method an artist chooses to adopt to secure a good result is permissible, Munkacsy's way of working might be condoned, but the fact that the results he secures are



"A WARRIOR OF TUNIS." SKETCH BY EDOUARD DETAILLE.

books. Save your catalogues. Like old play-bills, they form a delightful record of the past.

If an engraving you wish to frame is harsh in its raw contrast of black and white, tack it on the wall for a few days. The exposure will tone it down without harm.

THE critic, Paul de Saint Victor, of whom Victor Hugo said that he combined the science of an Assyrian sage with the courtesy of a French chevalier, is remembered by Paul Eudel as a cold and haughty being, with a Bourbon nose, a mustache à la régence, and the air of an old émigré. He was a very middling sort of an amateur, he thinks. "What is the use," he asks, "of

izer for spraying the face of the drawing with fixative, or a bottle of fixative and a sponge, can be carried in one's pockets. When the drawing is finished, run a knife along the edges, cut it from the strainer, spray it, and leave it to dry. The vaporizer is more convenient to handle than the sponge, the use of which requires some one to hold the drawing for you while you apply the fixative to the back.

STUDY a great man's sketches as much as you choose, but do not copy them. Copy his best work if you will, by sketching in your own way.

Do not be afraid of soiling your fingers as long as your work remains clean. The best artists are often the

not permanent, and that he must have found this out long ago, suggests that, by adhering to a fatal practice in his art he is not doing himself the justice that his great talents deserve, to say nothing of his obligations to those who pay big prices for his pictures.

If you cannot go into the country, try sketching from the window or the housetop. The results may not be as pictorial, but you will learn quite as much. It is the rendering of the subject, not the beauty of the subject itself, which teaches you your lesson, and though one does well to select the most interesting material to be found, you will, if you sincerely love your work, be able to interest yourself in any subject you may attempt to portray.

ARTIST.

DECORATION & FURNITURE

A MODEST LITTLE NEST.

WHAT MAY BE DONE WITH A CHEAP FLAT.



VERY plain flat is meant, on the top floor, with aggravations in the way of doors that are, and of closets that are not—with rough, uneven floors that do not take kindly to staining—and with the ugliest possible marble mantels.

The rooms are small—mere boxes in fact—and the people to occupy them are a young literary man and his wife with a taste for the beautiful, and a discouraging consciousness of inability to gratify it.

The ceilings are barely eight and a half feet from the floor; and the wood-work has a thin coat of white paint. The home-fairy groans over the closets, chiefly conspicuous by their absence; and the few that are present are exasperatingly small. The rent, however, is only \$30 a month; and the situation is not bad, and in some respects is exceedingly convenient. Besides, much house-hunting has reduced the couple to a state of meekness. They are disposed to be thankful for small mercies; so the flat is taken, in spite of defects, and the work of renovation is begun.

It is decided to ignore the word "artistic," to carry out no "scheme of color," and to let "culture" go where it pleases, in the praiseworthy effort to increase the apparent size of the small domain, and to make it as cheerful and habitable as possible.

"The landlord will do nothing," remarks the nominal head of the firm; "but he graciously permits us to make any reasonable improvements at our own expense."

"Then," replies the real head, which is royally crowned with gold, "let us bend our first efforts to these dreadful doors. There are actually *four* of them in this little room, and the parlor at that!"

"But look at the walls: that paper is enough to drive one wild."

"I have the walls and wood-work all arranged," says Mrs. Alice, confidently, "and I think you will like it, Harry. We cannot have either a dado or a frieze, you know, unless we wish to bring the ceiling directly on our heads; but I read somewhere lately of a 'pinky-gray' paper, and I am quite possessed with the idea. How will it do to paint the wood-work dull olive, and have the pinky-gray paper finished at the top with a narrow black molding, and under that just a line, perhaps, of dead gold? The ceiling might have the faintest flush of pink, if we can afford a ceiling at all."

"I think we can; for I propose staying here at least two years, and I believe in making the place habitable while we are in it. Let us go at once and investigate the paper and paint business; the rest can follow by degrees."

Fortunately, the boarding-house rooms could be retained until the flat was in living order; and therefore the nest-builders were able to do their work leisurely and well. The pinky-gray paper was found at a reasonable price, and so were a pot of paint and a shiftless sort of man, with a morbid appetite for odd jobs. It gave him a sense of freedom, as he explained, to know that his work would not take him long, and he did it all the

obnoxious doors. It will not even be necessary to paint them under this covering—the frames only need be treated to a coat of olive. In that way the crimson would have a particularly good effect; and the curtains might be made of the same inexpensive material."

The parlor was the room under consideration, and one of the numerous doors opened into a small front room that was to be partly library and partly boudoir—whatever any one chose to call it.

"That door is an advantage," remarked the gentleman, "and gives an idea of space. Some one has said, somewhere, that a small communicating room gives opportunity for an effective side view, and relieves the monotony of the four walls, from which there is no escape except by way of the door. It also gives a pleasant sense of freedom, in being able to enter at one door and pass out at another."

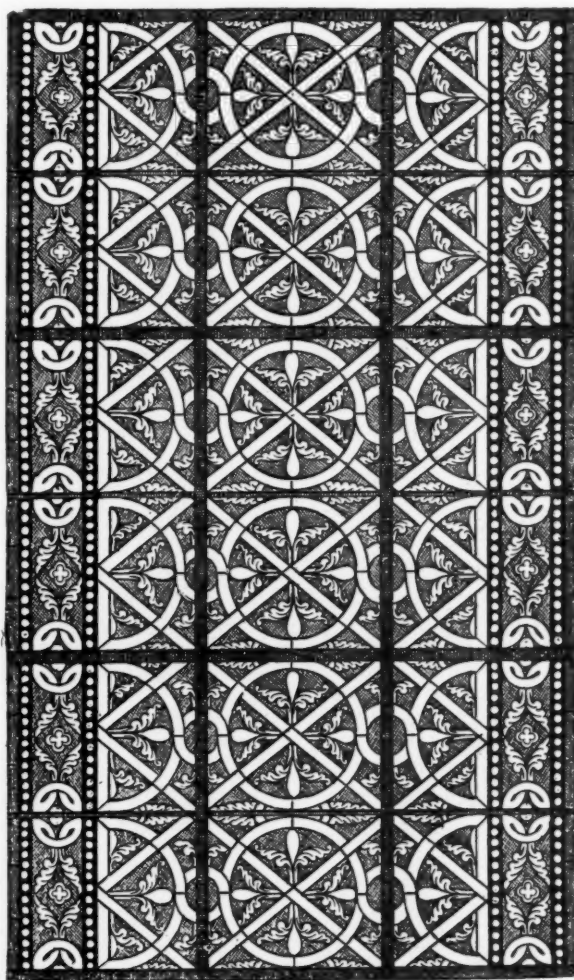
This idea won the lady's hearty approval; and after all she admitted, on reconsidering the matter, that perhaps the doors were not too numerous—it was only that they cut off too much wall space. Instead, too, of double doors between parlor and dining-room, as there should have been, there was only a single one, and on a line with it a similar door opening into a bedroom. Another bedroom—a very small one—was entered from the dining-room; and this, of course, should be the sleeping apartment for the one maid. A diminutive kitchen completed the domain; and if in no one room could the figurative process of swinging a cat be indulged in, there was all the less expense involved in furnishing.

A very cosy and pretty little nest was growing by degrees; and the heads of both builders were a kaleidoscopic confusion of "brilliant ideas." Mrs. Alice would pop in a "bit of color" among her quiet mate's straws and grasses at most unexpected periods; and somehow her additions always turned out to be improvements. The walls of the parlor and "annex"—as Harry rather provokingly called it—were done alike with dull olive-green wood-work and pinky-gray paper, the narrow cornice of black and a line of dead gold, and the ceiling with a faint blush of pink.

The dining-room—a pleasant, sunny little nook—was clothed in sage-green paper of small pattern and wood-work of dull Indian-red. The improvements did not go beyond these rooms; for, as the couple sensibly remarked, the others were not supposed to be visible to the naked eye of the public, and for their own gratification they had done as

much in that way as their means would warrant.

Next they consulted about the parlor floor; but it did not take long to decide that the best arrangement for the money would be a width of plain dark red matting all around in place of staining, and covering the edges of this a "Kensington Art-rug" in shades of golden-brown. The effect was very good; and so was that of the crimson cheese-cloth draperies at the windows, hung from a narrow black pole and tied back with ribbons to match



PAINTED GLASS WINDOW.

THIRTEENTH CENTURY FRENCH WORK IN THE CHURCH OF SAINT JEAN AUX BOIS, NEAR COMPIEGNE.

better for this knowledge. While he worked and talked the doors were being thoroughly considered; and Mrs. Alice was very much pleased with a sudden inspiration that came to her, and which was imparted to Harry at the first opportunity.

"I have discovered that there is such a thing to be had as crimson cheese-cloth," she said, "at ten cents a yard; and I know of no law to prevent us from using the said cheese-cloth, gathered full at top and bottom, over the



the material. The shades beneath were of pale olive, trimmed at the edge with a cheap, effective lace.

The doors were a great success; and the young house-keeper's idea of hiding their ugliness with full folds of crimson cheese-cloth answered admirably. Of course, at the beginning her enthusiasm received such cold shocks as, "How will you ever open or close the door with all that stuff fastened on it?" "How can you avoid obliterating the door-knob and key-hole?" "What is to keep the thing from waving wildly in the breeze, and showing the bareness of the ground beneath?"

These difficulties were soon settled by a small ebony rod at top and bottom of the door, to which the cheese-cloth was fastened with brass rings like a very full curtain confined at each end; and a place was easily cut and turned in for the knob and key-hole. Only two of the doors, however, were treated in this way, the dining-room and library doors being furnished with portières made by the mistress of the house. Silk rugs, woven into an Oriental-looking fabric, draped the door into the library very handsomely, and hung loose from the ebonized pole, to be drawn back or closed at pleasure. The dining-room door had quite an artistic hanging, copied in cheap material from a very costly model.

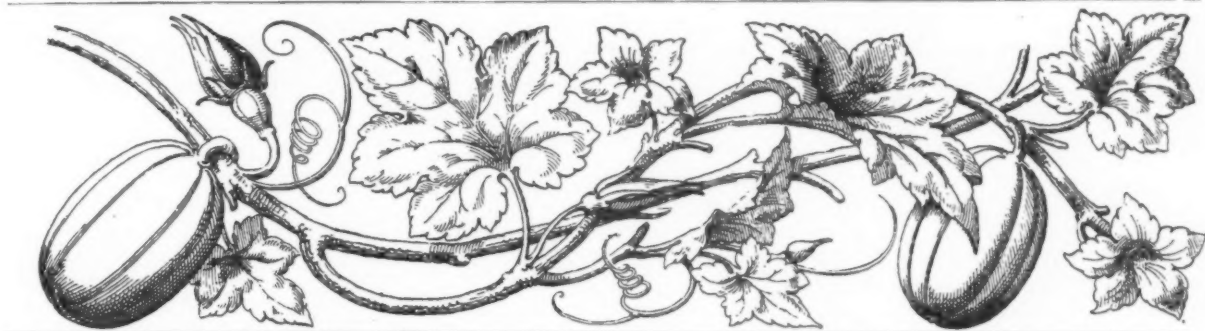
The fabric used was double-faced Canton flannel, or "fashion-drapery," and the colors were cream, terracotta, and salmon-pink. But the horizontal stripes in the model were changed to perpendicular ones to favor the low ceiling, and various devices in feather-stitch and blanket-stitch, loosely done with crewel and zephyr, made this novel portière a thing of beauty which every visitor of the feminine gender inspected with wonder and admiration.

That cold tombstone of a mantel must be buried out of sight; and, with the landlord's permission, it received two or three coats of terra-cotta paint, while the margin around the fire-place was covered with a strip of paper in a pattern of blue and white tiles. So natural was the effect that a visitor rarely suspected their real nature [a reprehensible sham!—E.D. A. A.]; and a tall Japanese jar on the mantel repeated the blue coloring very pleasantly. There was also a yellow vase with reddish flowers on it, and between the two a very pretty, ebony-framed mirror with sconces, holding red candles.

The mantel-piece, which was now bright and attractive, was one of the most thorough transformations on the premises; and fortunately a small, old-fashioned "fire-frame"—which the literary man, who was always picking up things for a song, had found in some rubbish-den at an absurdly low price—allowed itself to be fitted into the chimney-place with a promise of doing its duty. The

"It is furniture enough almost in itself," they decided; "but as we can scarcely group ourselves and visitors, Indian fashion, on the floor, necessity seems to call for a sofa of some sort and a few well-meaning chairs."

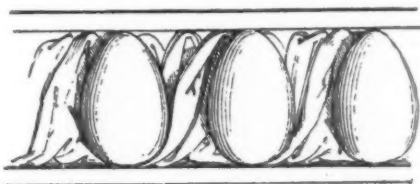
completed that part of the furniture. Two ugly hassocks had been covered in such a way that they were pronounced beautiful; and there now seemed to be nothing to desire but a cabinet and some tables.



MOTIVE FOR FRIEZE OR BORDER DECORATION.

Mrs. Alice announced that a well-defined sofa had shaped itself in her ever-active brain and assumed the form of a bamboo lounge with red cushions. The combination had haunted her for some time past; it was picturesque, possibly artistic—for which they did not care—would "go well" with the silk-rag portière, and had a light effect particularly desirable in a small room.

"If you fondly imagine," remarked the financial part of the firm, "that this bamboo lounge is to be a cheap investment, it becomes my painful duty to inform you that you are laboring under a delusion. It will cost, probably twenty-five dollars without any cushions."



EGG DESIGN FOR BORDER.

"I supposed that such a thing could easily be bought for ten dollars," was the surprised reply; "but, after all, anything of a sofa would cost more than twenty-five, and I really think we cannot do better than the bamboo lounge."

"Just as you say," is the obliging response; but the speaker knows all the time that the cushions, which the lady has evidently forgotten, will add from five to ten dollars more to the expense.

The lounge was bought, of course, and was quite a charming affair when furnished with its crimson cushions in woollen damask. It had, besides, the distinction of being unlike other people's sofas. There was a large

Two small tables were bought and one moderate-sized one. The cabinet, a very pretty, ebonized affair, was the work of the master of the house, with the aid of a common carpenter; and it had the orthodox amount of drawers and doors, with plated handles and hinges. Its actual cost was five dollars; but it could not have been bought for less than five times that amount.

A few good etchings and engravings, in very simple frames, adorned the walls, and one or two really beautiful Japanese panels embroidered on silk. It was an exceptionally pretty room, at a very moderate expenditure; and the furniture in it was sufficient without being at all crowded.

The small room, dignified by the mistress with the name of library, had a floor covering of dark red matting, while close to the door was spread a white rug of Japanese goat-skin. A set of low shelves, which answered the purpose of a bookcase, nearly covered the opposite side of the room, and disclosed a small fortune in the shape of choice volumes. The shelves were only stained, and their edges trimmed with pinked-out leather and brass-headed nails; but they were quite as useful as solid walnut, and looked almost as well. A very cheerful-looking gray owl, bereft of everything natural but his skin and feathers, mounted guard in the centre of the long, flat top, that was covered with a strip of old-gold felt fringed with small cones. On either side of the owl stood a flat vase, pitcher-shaped, of the most beautiful malachite green; they had cost very little, yet had the look of something rich and rare.

A massive arm-chair of dark old mahogany, owned by somebody's great-grandmother, had also been found in the rubbish-den and bought for another "song." Its constitution had seemed entirely broken down, and the covering was in tatters; but the man who liked odd jobs took a fancy to the discouraging aspect of this one, and attacked it so violently that the chair was provided with a new lease of life, and looked stately and magnificent in the library window. The crimson damask of the sofa-cushions made a very handsome covering; and the renewer of its youth seemed quite loath to leave it with its owners.

A large jar in one corner, of beautiful shape but inexpensive material, held Pampas plumes and graceful clusters of native grasses. There was just enough without turning the place into a hay-mow, as some do who seem actuated by the idea that if a few dried grasses are pretty, a great many must be far prettier.

This room had a centre-table of moderate size—another piece of old mahogany—round in shape; and on it were always to be found the choicest of the new books in a handsomely-carved rack, and the latest magazines.



MOTIVE FOR FRIEZE OR BORDER DECORATION.

fitting, to be sure, cost twice as much as the thing itself; but its proprietors thought it wondrously cheap, as a whole, at fifteen dollars, and fairly revelled in the cheery blaze of their wood fire, reflected in the little andirons.

arm-chair to match, and this was cushioned with green velours of a rather light shade that was very pretty. Two light, ebonized chairs, with solid straw bottoms, and a low arm-chair covered with a rich-looking, mixed fabric,



FRENCH WOOD-CARVING. DETAILS OF A STATE BED OF THE SIXTEENTH CENTURY.

The curtains to the one window were of Japanese chintz in gold color, and the gold figures had a very lustrous effect. Altogether, the room was quite unique; and Mrs. Alice was proud of having evolved it out of her own inner consciousness. The view from the parlor was very good, as it had a general air of brightness and originality.

The dining-room floor was thoroughly covered with a cheap ingrain carpet of admirable pattern and coloring; a dark maroon ground had small, Oriental figures on it in blue, green, and yellow, giving very much the effect of a Turkish rug, and investing the simple room with quite an air of elegance. With the wood-work of dull Indian-red, and the sage-green paper, it was decided to have ash furniture covered with terra-cotta enamelled cloth. This furniture was far from being elaborate, but it was well made and of graceful shape; there were no shams about it, and the ornamentation was confined to a few simple lines and ridges. The curtains were of unbleached muslin, hanging in soft, full folds, trimmed with bands of sage-green, terra-cotta, and dark red Canton flannel. This was another original design from Mrs. Alice; and she was so frankly delighted with the result of her work that the more practical half of the firm began to fear that little else would be done in the dining-room but to admire the curtains.

The ugliness of the chimney-piece was veiled with curtains and valances of sage-green momie cloth, the heat coming through a register in the centre, for which a clear space was left. On the mantel some pretty Japanese ware in dark red and black and gold relieved the green; and the little buffet was bright with china and silver that had come in the shape of wedding-presents. There were dainty devices, too, in the way of embroidered linen covers, which had grown gradually during a year of boarding-house leisure; and the cover for the dining-table when off duty was of terra-cotta Canton flannel, with a border of sage-green. A couple of exceptionally pretty Japanese brackets, in black, red and gold, held graceful pitchers of amber glass on either side of the buffet; and the only wall ornaments beside were a fine engraving over the mantel and a few good lithographs.

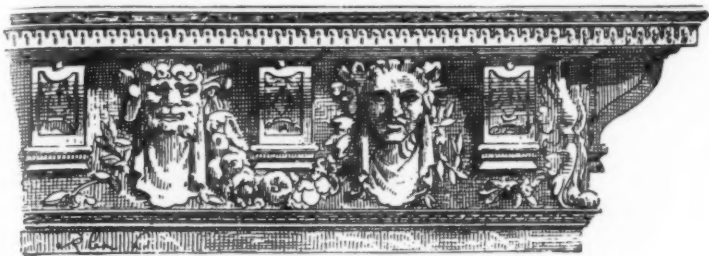
When the march of improvement reached the bedroom the mistress of the domain felt that here her decisive battle was to be fought. The powers to be contended with were want of space, want of closets, want of windows, and that hopeless white paint so thinly administered that it was like a transparent veil over the wood-work.

The prevailing tone of the upholstery was to be blue; therefore, for the floor-covering as yellow a piece of straw matting as could be obtained was put down for a bordering, and for the centre a Kensington rug of small pattern in two or three shades of brown. A suit of painted furniture, bought at the factory in its first stage and finished according to order, was colored a pale blue, and decorated with clusters of daisies. The work was very well done, and the shapes were good; while an outlay of thirty dollars for bed, bureau, washstand, chairs and small table, could not be considered exorbitant.

The one window—which was only half a window at that—did not require much curtaining; and all that it had was some figured cottage-drapery tied back with blue ribbons. A toilet-table, if out of date, is often very convenient; and having obtained a properly made frame from the carpenter, with an infinity of shelves underneath, the lady proceeded to cover it with blue muslin and more of the cottage-drapery. When finished with a small mirror, the frame of which had been painted blue, it was a very ornamental piece of furniture. This, however, was not its reason for being, and the shelves underneath were speedily filled with necessary conveniences. The one contracted closet—the shelf and hooks of which had apparently been arranged for the accommodation of giraffes—was given up entirely to the master to work his sweet will therein in the way of unlimited boots and disorganized garments; while the mistress contented herself with the toilet-table, most of the bureau, the parlor closet, and various boxes and bags. Being accustomed, however, to impositions of this kind, the defrauded partner felt it to be a very liberal arrangement.

"Things are not what they seem," remarked Mrs. Alice, pointing out two innocent-looking ottomans covered with light blue Canton flannel, the tops of which opened with hinges, and displayed most convenient receptacles for soiled clothes. Wonderful bags, too, that appeared to be intended only for ornament, were suspended wherever there was a place for them, and proved on examination to be filled with most prosaic contents. The

doors were nearly covered with rows of deep pockets on a flat foundation—all made of pretty cretonne, and neatly bound with worsted braid—and these held stockings, underclothing, working-materials, boots and slippers—everything, in fact, that could be put into pockets.



FRENCH WOOD-CARVING.

DETAIL OF A SIXTEENTH CENTURY BED.

A cheap little cabinet made of yellow pine was fastened on the wall, and accommodated an infinity of bottles, and all the other odds and ends of a sleeping room usually bestowed in capacious closets. Two or three brackets, equally inexpensive, were also made useful, and a couple of small shelves started into being over the washstand. Not an inch of room seemed to be wasted; and that bedroom displayed the very science of management in a contracted space. It was really astonishing how many conveniences were found where none had appeared to exist.

Every one admired the flat; it was so different, they said, from any other, and ever so much prettier than many high-priced ones. Only a favored few knew just what it had cost to make those plain little rooms attractive, and they refused to believe that any one else could do it on an expenditure of less than five hundred dollars.

ELLA RODMAN CHURCH.

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DETAIL OF A SIXTEENTH CENTURY BED.

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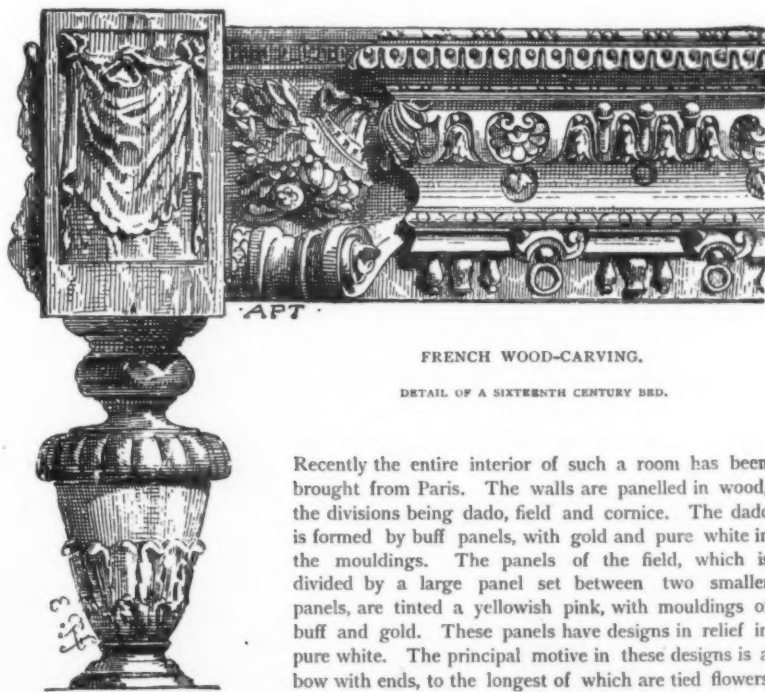
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THE very common introduction of elevators is producing a notable change in domestic life. In one of the handsomest houses now building on upper Fifth Avenue the two lower floors are given up to formal apartments. On the second floor is a drawing-room forty feet long, connecting with a music and dancing-room, the two combined giving to festal occasions a magnificent apartment eighty feet long. To the third story lead two steam elevators. Here begin the living rooms, the library, sitting-room and private dining-room, with butler's pantry, and all the attachments complete. Above are the chambers. As the house looks on the park, the fortunate occupants command a view of the trees and lawn, as well as of the pageant of the clouds and the purer air for breathing purposes.

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FRENCH WOOD-CARVING. DETAILS OF A STATE BED OF THE SIXTEENTH CENTURY.

The curtains to the one window were of Japanese chintz in gold color, and the gold figures had a very lustrous effect. Altogether, the room was quite unique; and Mrs. Alice was proud of having evolved it out of her own inner consciousness. The view from the parlor was very good, as it had a general air of brightness and originality.

The dining-room floor was thoroughly covered with a cheap ingrain carpet of admirable pattern and coloring; a dark maroon ground had small, Oriental figures on it in blue, green, and yellow, giving very much the effect of a Turkish rug, and investing the simple room with quite an air of elegance. With the wood-work of dull Indian-red, and the sage-green paper, it was decided to have ash furniture covered with terra-cotta enamelled cloth. This furniture was far from being elaborate, but it was well made and of graceful shape; there were no shams about it, and the ornamentation was confined to a few simple lines and ridges. The curtains were of unbleached muslin, hanging in soft, full folds, trimmed with bands of sage-green, terra-cotta, and dark red Canton flannel. This was another original design from Mrs. Alice; and she was so frankly delighted with the result of her work that the more practical half of the firm began to fear that little else would be done in the dining-room but to admire the curtains.

The ugliness of the chimney-piece was veiled with curtains and valances of sage-green momie cloth, the heat coming through a register in the centre, for which a clear space was left. On the mantel some pretty Japanese ware in dark red and black and gold relieved the green; and the little buffet was bright with china and silver that had come in the shape of wedding-presents. There were dainty devices, too, in the way of embroidered linen covers, which had grown gradually during a year of boarding-house leisure; and the cover for the dining-table when off duty was of terra-cotta Canton flannel, with a border of sage-green. A couple of exceptionally pretty Japanese brackets, in black, red and gold, held graceful pitchers of amber glass on either side of the buffet; and the only wall ornaments beside were a fine engraving over the mantel and a few good lithographs.

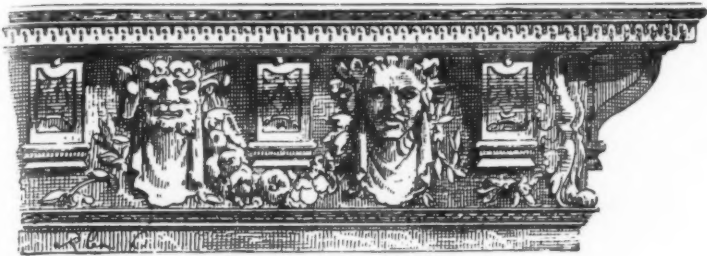
When the march of improvement reached the bedroom the mistress of the domain felt that here her decisive battle was to be fought. The powers to be contended with were want of space, want of closets, want of windows, and that hopeless white paint so thinly administered that it was like a transparent veil over the wood-work.

The prevailing tone of the upholstery was to be blue; therefore, for the floor-covering as could be obtained was put down for a bordering, and for the centre a Kensington rug of small pattern in two or three shades of brown. A suit of painted furniture, bought at the factory in its first stage and finished according to order, was colored a pale blue, and decorated with clusters of daisies. The work was very well done, and the shapes were good; while an outlay of thirty dollars for bed, bureau, washstand, chairs and small table, could not be considered exorbitant.

The one window—which was only half a window at that—did not require much curtaining; and all that it had was some figured cottage-drapery tied back with blue ribbons. A toilet-table, if out of date, is often very convenient; and having obtained a properly made frame from the carpenter, with an infinity of shelves underneath, the lady proceeded to cover it with blue muslin and more of the cottage-drapery. When finished with a small mirror, the frame of which had been painted blue, it was a very ornamental piece of furniture. This, however, was not its reason for being, and the shelves underneath were speedily filled with necessary conveniences. The one contracted closet—the shelf and hooks of which had apparently been arranged for the accommodation of giraffes—was given up entirely to the master to work his sweet will therein in the way of unlimited boots and disorganized garments; while the mistress contented herself with the toilet-table, most of the bureau, the parlor closet, and various boxes and bags. Being accustomed, however, to impositions of this kind, the defrauded partner felt it to be a very liberal arrangement.

"Things are not what they seem," remarked Mrs. Alice, pointing out two innocent-looking ottomans covered with light blue Canton flannel, the tops of which opened with hinges, and displayed most convenient receptacles for soiled clothes. Wonderful bags, too, that appeared to be intended only for ornament, were suspended wherever there was a place for them, and proved on examination to be filled with most prosaic contents. The

doors were nearly covered with rows of deep pockets on a flat foundation—all made of pretty cretonne, and neatly bound with worsted braid—and these held stockings, underclothing, working-materials, boots and slippers—everything, in fact, that could be put into pockets.



FRENCH WOOD-CARVING.

DETAIL OF A SIXTEENTH CENTURY BED.

A cheap little cabinet made of yellow pine was fastened on the wall, and accommodated an infinity of bottles, and all the other odds and ends of a sleeping room usually bestowed in capacious closets. Two or three brackets, equally inexpensive, were also made useful, and a couple of small shelves started into being over the washstand. Not an inch of room seemed to be wasted; and that bedroom displayed the very science of management in a contracted space. It was really astonishing how many conveniences were found where none had appeared to exist.

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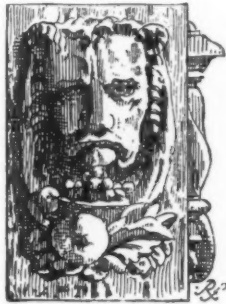
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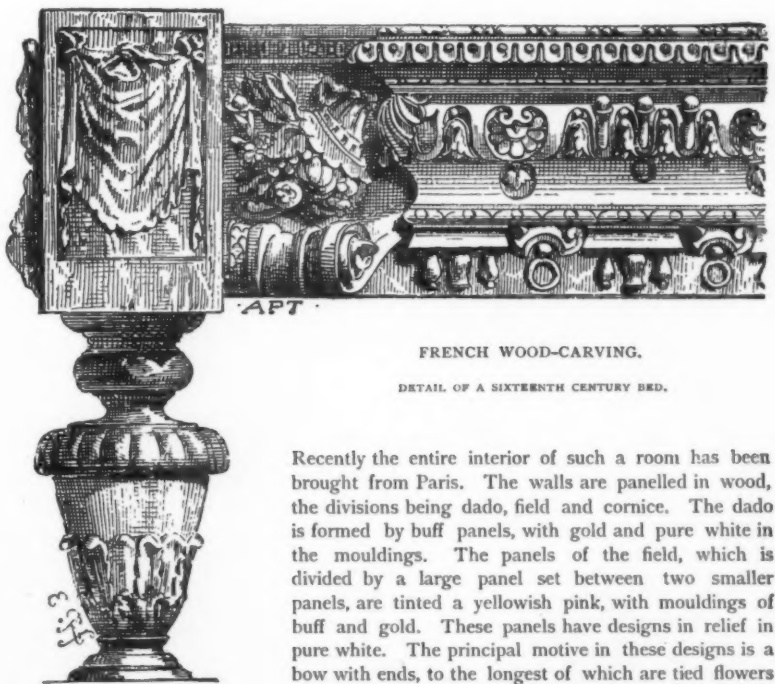
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equally good with less money and material. There is a capital example of some such work in the reliefs that are exhibited in the Metropolitan Museum, lent by Mr. R. M. Hunt. These show out of what humble details may be evolved decorations unqualifiedly elegant. In this there is a grateful sense of surprise that must be added as one of the charms.

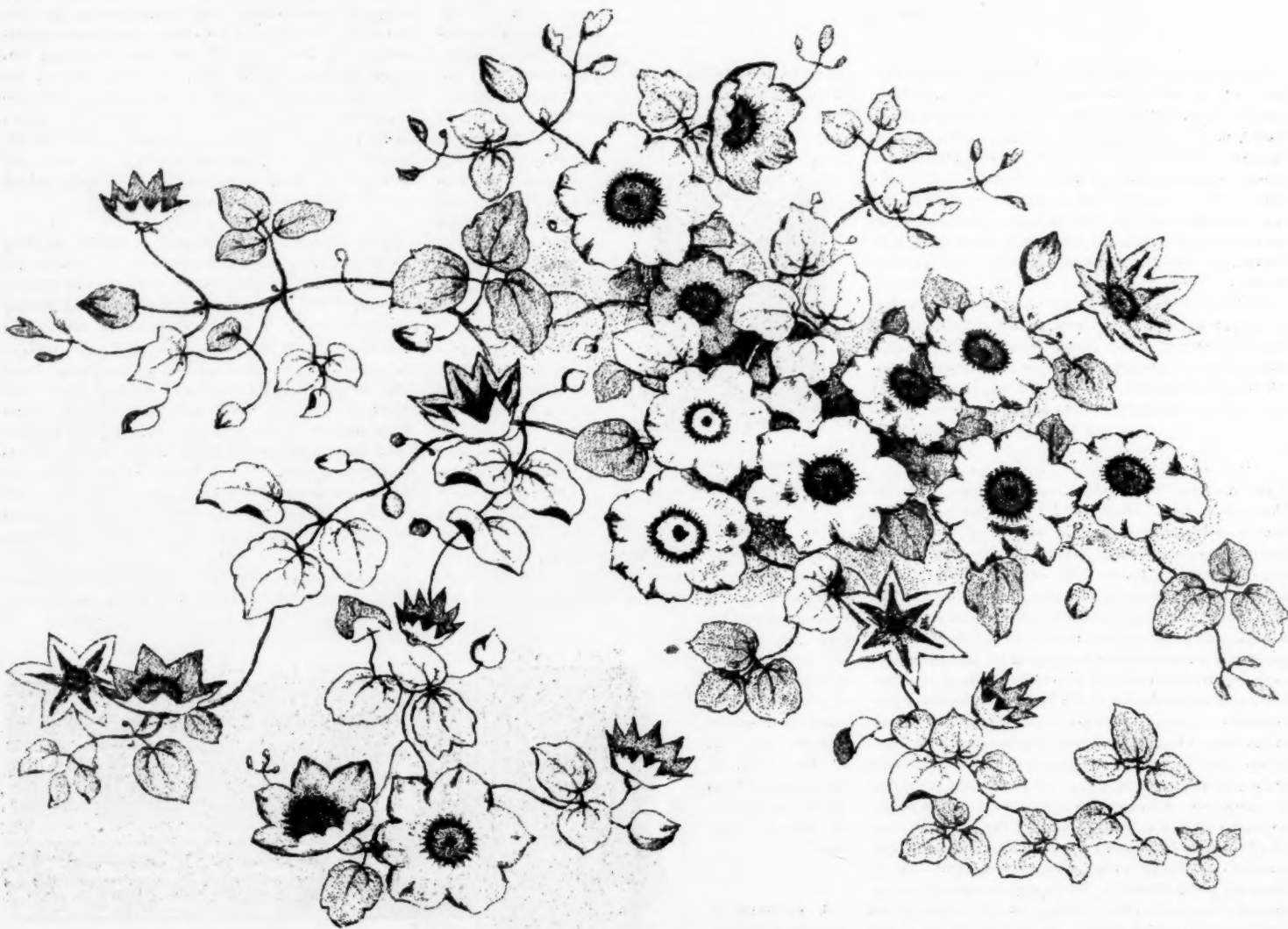
ORNAMENT in relief is now extensively used by almost every architect and decorator. This has led to a number of experiments in various compositions. The great aim is to get something that will stand the changes of climate and be sufficiently light. Most imposing ornament in ceiling panels is now used, in which the base is so thin that it is mounted as canvas. A great deal of this ornament is simply reproduction from leather and stuffs. A gelatine mould is taken and the ornament cast from that. This is done with very little expense. In other cases the ornament is modelled in the usual way.

far as possible. This is done chiefly by the use of wood, with which the rooms are both lined and ceiled. In the main hall, which is of large and imposing proportions, the wood is oak, to which stain has given a darker tint. The ribbing, panelling, the columns, the main stairway, the great fireplace with mantel, show nothing but the dark rich wood, used in a massive way, the Celtic ornament contributing to the large effect. The columns of the upper corridor, cut by bands of rich ornamental foliage of oak and ivy, are strikingly effective. On the plain surfaces interweaving lines are used as incised ornament. And similar ornamentation is given the upper wall, which is of composition in relief and stained to imitate a time-honored surface.

THE disposition of windows is now much more a matter of consideration than ever before. The greater architectural freedom allows for this. Also there is greater attention paid to the conditions of the landscape and

cess. In the brick walls making the sides of the recess are two window-seats from which the landscape is seen.

In the dining-room the baronial aspect is heightened. The ceiling is overlaid with wood crossed by plain heavy beams. The room is not quite large enough for such severe treatment; but let that pass. The panelling of this room is fine and large in effect. This culminates in the mantel. Two large pillars, wreathed by bands of oak and mistletoe, flank the mantel. The space between is divided into oblong panels separated by heavy bands of carved foliage, in which the forms are bold and rich. An alcove of stained glass, composed of lancet-windows filled with small antique leaded forms, receives the dresser, which carries out the style of the room. This alcove, which is the width of the room, is cut across at the top by heavy beams with projections downward covered with spiral lines that form open panels. These are to be hereafter filled in with stuffs in lieu of knightly banners.



FLORAL MOTIVE FOR HORIZONTAL PANEL.

(FOR DIRECTIONS FOR TREATMENT IN OIL AND WATER COLORS, SEE PAGE 107.)

Beautiful examples have been placed in the house of Senator Yulee, at Washington, in which the ground is given an old ivory hue and the ornament treated in light tints of blue, pink and gold. Metallic tints are generally used. The disposition to add to the heavy effect of these reliefs by making them simulate bronze unfortunately prevails. Dull metallic effects like those on Japanese leather papers and such as may be seen in some of the designs of the admirable Lincrusta material, are legitimate enough; but good taste cannot approve of the deliberate imitation of an alien material.

THE Celtic is the latest style introduced into interior decoration. This in the house of Mrs. Seward Webb appears to be rather a personal idiosyncrasy, the predilections of Dr. Webb tending that way. The house without does not reflect the interior. It is architecturally attractive, but cannot be assigned to any well-known style. Within, a serious baronial effect is carried out as

the pleasure of the inmates desiring something beyond light and air. Let me illustrate. In a new and important country house recently seen a large landing faces the main hall, into which the stairs descend. This is filled in with an imposing triple lancet-window of stained glass. So much for color and ornament. Almost directly opposite, in the hall, is a large sheet of flawless bevelled glass framed by leaded colorless glass, set with red, green, purple and amber jewels. These mirrors continually pictures of sea and sky. On another side is the recessed mantel and fireplace, with angle nooks, each overlooked by small windows flanking the fireplace and contributing the charm of out-of-doors to the blazing fire within. The drawing-room projects at least two feet in front. The corners are rounded, and into these are set two small windows. Below are upholstered window-seats. A brass rod cuts across the nook and curtains secure luxurious privacy. In still another room the fireplace is again recessed, the mantel-shelf being outside the re-

The oak used is in appearance black with centuries, but in fact stained by means of modern art.

THE study above is a vaulted room lined and ceiled with oak, but kept lighter in tint, the fireplace, as are all the fireplaces, brick-lined and capacious, intended for the burning of huge logs. Above the fireplace is an iron-bound cupboard, and on each side full-sized statues carved in oak, the one of a Celt in battle array, the other the opulent figure of Abundance. These two statues are carved out of a solid block which was cut half in two. The secret panels are not forgotten in this modern baronial mansion, for a key applied to each of these statues reveals a full-sized hiding-place for latter day emergency. Mrs. Webb's room is panelled in mahogany, and the bedstead makes part of the construction, since it is built out from the wall, mounted on a dais, and is to be hung with rich draperies that are to render it even more imposing.

ARCHITECT.

ART NEEDLEWORK

THE ART OF EMBROIDERY.

XI.

THE simple flat gold cording stitches are too numerous to be referred to separately, but after facility has been attained in working those described in the last chapter fresh adaptations will suggest themselves to any

embroiderer clever with her needle. And there is scarcely any limit to the beautiful varieties which may be carried out by the varied use of the close and open stitchings alternating with satin stitch or other silk filling. We come now to the very important class of raised gold stitches which, if anything, are more numerous than the flat. Basket stitch will be first described, as it is at once the richest and most effective, and perhaps the easiest to learn. It must be worked, like all other gold stitches, on stout linen, and afterward transferred to the velvet or silk ground. The design which it is intended to cover with basket stitch must be traced in full on the linen, to begin with, and it is most important that the linen should be very carefully framed, so as to be strained perfectly even; otherwise it will be crooked after it is taken out of the frame. The work is begun by taking a piece of whip-cord of any size that may be desired, according as the basket work is to be coarse or fine. This is pushed through the ground with a stiletto, or very securely stitched down at the ends, and is then sewn down in a straight line along the edge of the design. At the end it is turned sharply round, and a second row is sewn down beside the first, and so on until all the space to be covered with basket stitch is filled, and a firm foundation or couche is laid of whip-cord. This completed, the next process is to put on the gold thread, which may be done either by two at a time, as described for brick stitch, or, if the gold used be very coarse, it may be laid singly over the cord. The gold must be secured by pushing it through the ground, to begin with, and stitching it firmly; it is then carried

thread back, it must be stitched between the first and second cords, to begin with, and afterwards over two, the stitchings being placed in the alternate rows, exactly between those of the preceding threads. If three threads of gold have been stitched in line, these must now be stitched between the intermediate cords. The illustration (Fig. 40) shows a portion of basket stitch commenced and in progress. In this sketch is shown the

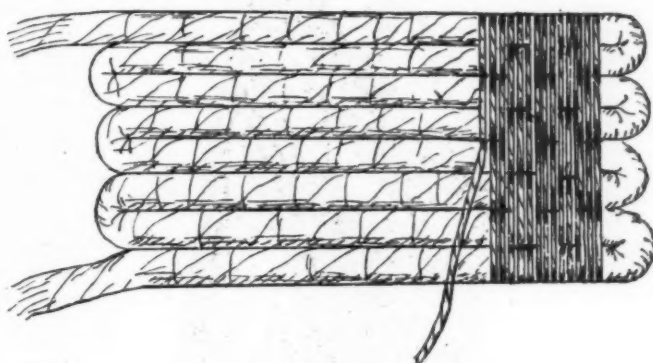


FIG. 40. BASKET STITCH GOLD EMBROIDERY.

stitching down of three single threads alternately over the cord; but if desired it can easily be done with as many double rows of gold—indeed, this is the more usual way of working, as it covers the ground more quickly. The stitching should be done with strong purse-silk, or some other kind of twist, if the stitchings are intended to form part of the ornament, which is most usual. Red silk is generally used, as giving the best effect. The gold threads must be well pulled down by the fastening stitches into the interstices between the cords, or the effect of basket work will not be produced. It should be unnecessary to say that it is most important to keep the lines of the gold thread perfectly straight, since in every kind of decorative needle-work accuracy in the smallest details is absolutely essential. In the

illustration, for greater clearness, the cord is shown uncovered at the end; but in executing work of this kind the gold must cover the whole of the cord. It may be left to the skill of the worker to determine whether it shall be turned or cut off at each end; the important thing is to see that the cord is all laid evenly and neatly before the gold is put on. It is obvious that basket stitch is chiefly suitable for somewhat heavy masses of gold, as it cannot easily be adapted to light designs, or those in which there are many half outline scrolls. Heavy scrolls, or conventional designs containing masses easily filled with the cording, are most suitable. Spain has always distinguished itself in the use of this kind of embroidery, and all the finest specimens of ancient basket stitch may be said to be of Spanish workmanship. It is still much used in that country in the gorgeous embroideries executed for the court and the nobles. Many beautiful effects can be produced by the use of very fine and coarse basket work in the same design, also by variations in the number of cords over which the gold is carried; for instance, a small portion may be worked as described, and then a portion with alternating rows of four or of two. In Spanish work we also frequently find in the middle of a mass of fine basket stitch plain pieces of gold carried over stuffing, without any intermediate stitchings.

Many patterns of string covered with gold are chiefly suitable for borders, and these we find in old pieces of ecclesiastical embroidery chiefly of Spanish or Italian work-

manship, edging altar coverings or chalice veils; they are also found in State bed-coverings, counterpanes, baldachins and the splendid hangings used by the old nobility on festival days; others are used in large masses, filling the centres of the embroidery of this kind. Fig. 41 shows the gold thread laid evenly down, side by side, over a wavy line of whip-cord which has, of course, been previously sewn down, as described above. In covering

patterns of this kind the gold is sewn down by close stitchings of Maltese silk of the same color. A sufficient space must be left between the lines of cord, which of course must be marked out on the linen first very accurately. When the gold thread is sewn down by small fastening stitches between the cords, it is necessary to be very particular in stitching it very firmly on the under and upper sides of the cord, so as to indicate the pattern distinctly. In some cases a colored silk is used to mark out the lines of the cording. This may, if needed, be put in afterward.

More difficult to manage is the diaper cord, shown in Fig. 42. In the first place, the measurements of the diagonal lines must be very accurately taken, and then great care is required in sewing down the cord at the points of intersection, in order to avoid any "lumpiness." This is best done by two cross stitches, but it may be necessary to put in more than these, and the cord must be closely stitched down all along the lines. This done, the gold thread is laid in straight lines across the pattern formed by the intersecting lines of cord, from point to point of the diamonds. In the spaces between the cords the gold must be fastened with stitches close together, being firmly sewn down at the under side of the cord, passed over it, and equally firmly stitched down at the

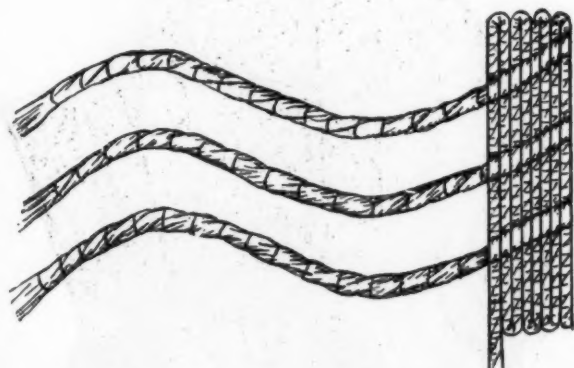


FIG. 41. WAVED CORD GOLD EMBROIDERY.

across two rows of the whip-cord and very securely stitched down in the hollow between the second and third cord; carried again across two cords, it must be again stitched down between the fourth and fifth, and so on, between every two rows of the cord, until the end is reached. The gold is then turned as sharply as possible and brought back, side by side with the last row: the stitchings are taken in line with those of the row just finished, the gold being carried, as before, across two rows of the cord; two, three or four rows may be laid in this manner side by side, the stitchings following each other in a direct line. To form the basket stitch, or appearance of weaving, the gold thread must now be stitched over alternating cords. In bringing the gold

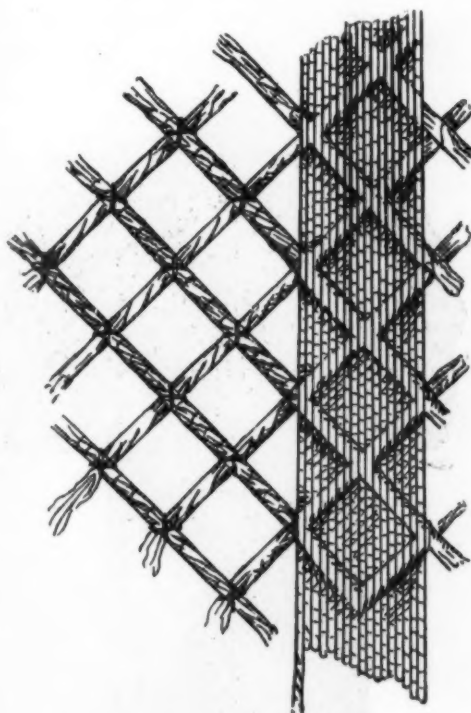


FIG. 42. DIAPER CORD GOLD EMBROIDERY.

other side. The fastening of the gold may be all done with Maltese silk of the same color, and the lines on each side of the cords marked out by stitchings of red or other colored silk. This stitch, as well as the two mentioned before, play an important part in ancient church needlework, and are still chiefly used in ecclesiastical embroidery, though occasionally for other purposes where great richness of effect is desired.

L. HIGGIN.

ART IN DRESS

THE USE OF COLOR IN DRESS.



ARMONIOUS combination of color may be considered equivalent to an agreeable arrangement of color in a dress. The object of contrast is to strengthen and enforce the impression produced by the leading color, or combination of colors; to relieve and invigorate, not to rival, weaken

or interfere with it, as some would seem to think.

In every dress there should be a predominant color or character.—This is a maxim of universal application. If in a well-dressed woman this seems to be contradicted, it will be found that the combination of colors in her dress is of a kind that produces an effect equivalent to that of a dominant color, and comes under the order of a predominant character. The co-existence and contiguity of two colors of equal intensity, and equal in quantity, is a barbarism, utterly repugnant to good taste and opposed to every principle of art. But where there are more than two, the discordance, though equally real, does not seem to be so obvious—at least such an arrangement is more often seen. Only when the colors are somewhat numerous, and so arranged in small quantities in patterns or otherwise as to produce on the eye the general impression of blended and harmonized tints, can it be tolerated; but this, though possible in decoration, can seldom occur in dress.

The secondary or subordinate colors should be employed not for their own sakes, but as subsidiary to the predominant color, and with a view to strengthening the impression intended to be produced by it.—This also is a rule of very general application. It will be noticed that we say strengthen the impression intended to be produced. It is by no means meant to increase the brilliancy

be to brighten it, or render it more gay and piquant, or simply to produce with it an effect which will give the impression of a generally pleasing and harmonious whole.



COSTUME OF A CHINESE LADY.

The subordinate or subsidiary colors should be in well-considered proportion and proper relation to the principal color.—This flows naturally from the previous rules. The object of them all is to lead to what is the true essence and secret of grace in costume—unity, consistency and simplicity.

The prevalent color or character should be adapted to the person, season, and occasion.—This is so obvious as to be little better than a truism. Every one feels and acknowledges that the colors and style which are charming in the youthful maiden are hardly becoming even in a young wife, and certainly less suitable to the comfortable or stately matron. But the rule reaches somewhat beyond these glaring instances, and applies equally to personal peculiarities and special places; to the conditions under which the dress will be seen, and the character of the surroundings.

Where the predominant color is vivid in tone, subordinate colors may be larger in quantity in proportion as they are tender, neutral, or broken in character.—This does not accord with the

accord with the practice of the most successful cultivators of the art of dress.

The contrasting colors should be larger or smaller in proportion to their intensity.—This may appear only another way of expressing what was laid down in the preceding rule. They are in fact corollaries from the same principle; but the former may apply either to extension by harmonious hues, or to contrast; this applies to contrast only. The rule is given here because it is commonly said in works on color that the contrasting colors should be of equal intensity, and it is left to be implied that their masses may also be equal. But this would be a fatal error in a picture, and absurd in a dress. The contiguity of two contrasting hues of equal intensity and nearly equal quantity would be felt at once to be crude and unpleasant, even by an uneducated eye. In small quantities the contrast, by its sharpness and force, may serve to give strength and clearness to the rest, just as a point or small quantity of a stronger color may serve to correct the excess of a color or hue; if, for instance, there is an excess of yellow, a small portion of a deeper yellow will probably cure the evil, or if the particular color be too much diffused, serve as a focus to it.

The foregoing rules are given less as positive dogmas than as illustrations of the principles we are desirous to enforce, and as hints and suggestions that every reader may turn to account for herself.

It is only from the great colorists that the principles of color can be satisfactorily acquired. And color in connection with dress may be well studied in their pictures, no less than color in painting. A finely-colored picture is very suggestive. But a caution is necessary. In a painting the colors of the dress can be modified in a thousand ways. Many of the most magnificently colored pictures of the Venetian school are of sacred subjects, and the colors of the draperies are conformed to the dogmas or symbolism of the Italian Church. Seen in actual life they would appear harsh and inharmonious, but here, by a skilful manipulation of the forms, folds, lights, shadows and reflections, by cunning introduction of other objects and accessories, of such colors as would serve to strengthen or lower the different colors of the



JAPANESE MILITARY ROBE.



CHINESE LADY'S DRESS.

of the prevalent hue, or to attract attention. On the contrary, the purpose may be to increase the quiet purity of its aspect, or to lower its brilliancy; as of course it may

rules laid down in works on color generally, and is not universal in its application, but it is in accordance with the practice of the great colorists, and will be found to

draperies and make them a necessary portion in the composition of the color of the entire picture, the dresses themselves seem to be harmonious in color, whereas

they are only a part of the general harmony. In examining a picture with reference to color in dress it must also be borne in mind that not only is the person represented in a fixed position, but that the accessories and background are also permanent, and have been placed where

But some, who would question whether pictures would supply the best models, say that harmonious combinations of colors may be studied in birds, insects, and flowers. No doubt much may be learnt from the exquisite beauty and marvellous diversity of their colors. Many

difference of the conditions should not be lost sight of. Observe, for instance, the difference in the material, the texture, the varieties of translucency, the perfection of the natural colors, the imperfect quality of our artificial pigments. But what is of most consequence, do not over-



ELIZABETH OF AUSTRIA, WIFE OF CHARLES IX. OF FRANCE.

COSTUME PORTRAIT IN THE LOUVRE MUSEUM, ATTRIBUTED TO CLOUET.

they are, and their colors arranged, with consummate skill, for the express purpose of increasing or modifying the effect of the draperies; whereas, of course, in actual life all is shifting, and the accessories and background are a matter of chance.

painters have gone to them in hope of discovering the secrets of color. Stothard had a collection of butterflies, from which he is said to have sought hints for the arrangement of color in his pictures. But if the experiment be tried with a view to hints for color in dress, the

look the fact that in the flower or the insect, the whole is embraced by the eye at once, and the harmonious effect is in a great measure due to the simultaneousness of the impression. In dress but a part is seen at a time, and that part perhaps imperfectly.



New Publications.

LONGFELLOW'S "VILLAGE BLACKSMITH"
ILLUSTRATED.

IT has become a fashion among publishers to select some short, popular poem and reprint it as a booklet on heavy, creamy paper, with many illustrations. The practice was rather brought into disrepute when, last year, some of the trashiest verses were rescued from the oblivion of old newspapers and given a new lease of life. But there are certain poems which lend themselves very well to this treatment. "The Village Blacksmith," by Longfellow, is one of them, and we are glad that it has occurred to E. P. Dutton & Co. to make a little book of it; the engraving has been done under the supervision of George T. Andrew, by Edmund H. Garrett, Frank T. Merrill, Charles Copeland, Jessie Curtis Shepherd, Miss E. S. Tucker and F. B. Schell. While the volume is far above the average of such publications, more might have been done with so good a subject. The poem, as is generally known, has been admirably set to music, and the score could have been introduced with decorative effect. In none of the illustrations do we find the smith in action. "A mighty man is he," and he should have been represented swinging "his heavy sledge, with measured beat and slow." Instead, a page illustration is given to the imaginary "sexton ringing the village bell" with whom he is compared. This is a mistake; for it disturbs the flow of the narrative to make so much of a mere incidental figure of speech. The same objection applies to the page illustration of the lines

"It sounds to him like her mother's voice
Singing in Paradise!"

which gives Miss Shepherd the chance of drawing a pretty group of musical angels like those in a Prang Christmas-card. How much better it would have been to connect the vision with the figure of the blacksmith: as, in the church, "he sits among his boys!" No less than four full pages are devoted to the single episode beginning with the line, "He goes on Sunday to the church," and ending with the imaginary song of his wife in Heaven. In this detached form the pictures quite fail to convey the spirit of the poem. Less perfunctory "illustration" and a little thoughtful originality in designing are what is needed in books of this character.

LITERARY NOTES.

"THROUGH THE MEADOWS," by Fred. E. Weatherly, although so early in the field, certainly ought to be remembered as a "holiday" book when the time comes around for presents to the little ones. E. P. Dutton & Co., the publishers, are to be congratulated on the uncommon excellence of the illustrations, especially of the colored pages with which the volume is generously provided. Miss M. E. Edwards must know and love children well to be able to draw them so well; but her work would not have been nearly so successful had she been less fortunate in having her designs put into the hands of such competent color printers as have executed those in this book. Amateur artists in search of decorative subjects for painting on silk sachets, small panels, bonbonnières, and similar ornamental objects, will find nowhere else for the sum of \$2—the price of "Through the Meadows"—so much good material. We especially commend for this purpose "Birdie Free," page 15, "Honeymaid," page 31, which would make a good pendant to it; the "Girl with the Kittens," page 39, and the dear little maid in the bedgown listening to the robin in the mistletoe, page 60. Besides the colored plates there are many vignettes by J. C. Staples, and some of these are full of decorative suggestions.

AMONG the new books announced for this autumn by Routledge & Sons is a superb edition of the HISTORY OF MANON LESCAUT AND THE CHEVALIER DES GRIEUX, by the Abbé Prévost, with 225 original illustrations and borders by Maurice Leloir, and 12 page-etchings reproduced by the Goupil process. It is uniform with the Leloir edition of Sterne's "Sentimental Journey." Kate Greenaway's latest Christmas book, MARIGOLD GARDEN, and the Greenaway almanac for 1896, are announced by the same publishers.

AMERICAN ETCHINGS, a series of twenty original works by native artists, is underlined in the fall announcements of Estes & Lauriat. The contributors include James D. Smillie, Thomas Moran, Parrish, Ferris, Garrett and others, with descriptive text printed in red and black, and biographical matter by S. R. Koehler and others. The edition is limited to 350 copies, divided as follows: 5 copies, proofs on genuine parchment, text on vellum paper, in parchment portfolio; 15 copies, proofs on satin, text on vellum paper, in satin portfolio; 40 copies, proofs on India paper, text on vellum paper, in vellum cloth portfolio; 40 copies, proofs on Japan paper, text on vellum paper, in parchment portfolio; 250 copies, proofs on Holland paper, in cloth portfolio.

VAN LAUN'S translation of "Gil Blas," in 3 volumes, with 26 etchings by Lalauze, is announced by the Lippincotts. There will be a large paper edition of 125 copies with India proofs and etchings.

THREE VASSAR GIRLS IN ITALY, by Lizzie W. Champney, with illustrations by her husband and others, is among the books announced by Estes & Lauriat. The same firm also include in their list, "Zigzag Journeys in the Levant," by H. Butterworth, with 200 new and appropriate illustrations and lithographed cover by L. Prang & Co., and superb editions of LALLA ROOKH, LENORE, and the EVE OF ST. AGNES.

THE announcements of new books by Dodd, Mead & Co., include AN ORIGINAL BELLE, by Edward P. Roe, DRIVEN BACK TO EDEN, by the same author, and a new volume of the Elsie Series, the title of which is not given.

THE autumn list of Thomas Whittaker includes three more of his very attractive birthday gift-books, and two new works by favorite authors, HALF HOURS IN FIELD AND FOREST, by J. G. Wood, and PASTIME PAPERS, by Frederick Saunders.

ROBERTS BROS. (Boston), announce Edwin Arnold's latest work, THE SONG CELESTIAL; OR, BHAGAVAD-GITA, translated from the Sanscrit, and PERE GORIOT, the first of a series of entirely new translations of Balzac's novels.

FROM SHAKESPEARE TO POPE: An inquiry into the causes and phenomena of the rise of classical poetry in England, being the lectures delivered by Edmund Gosse during his last visit to this country, is announced by Dodd, Mead & Co. The same firm have also on their list, ENGLISH ETCHERS, fifteen plates, by Murray, Strang, Chattock, Pennell, Lalanne, Toussaint, Dobie, Cooper and others. The title is a misnomer, for Pennell

is an American, and others of the artists named are unmistakably Frenchmen. HALF A SCORE OF ETCHINGS is described as "Ten etchings by the great French artists—Appian, Daubigny, Le Page, Lançon, Martial, Buhot, Chauvel, Nehlig, Burnand, Beauverie." Burnand is a Switzer.

BRYANT AND HIS FRIENDS: SOME REMINISCENCES OF THE KNICKERBOCKER LITERATURE, by Gen. James Grant Wilson, to be published by Fords, Howard & Hulbert, will contain biographical and anecdotal sketches of Bryant, Paulding, Irving, Cooper, Dana, Halleck, Drake, Willis, Poe and Bayard Taylor.

THE POETICAL WORKS OF THOMAS BAILEY ALDRICH, with portrait of the author and eleven illustrations are announced by Houghton, Mifflin & Co., uniform in binding with the new Household edition of the poems of Longfellow, Whittier, Holmes, Lowell, and others. The same firm announces a new edition, price one dollar, of the ever-popular UNCLE TOM'S CABIN.

GEORGE J. COOMBS is to issue immediately "Vanity and Insanity of Men of Genius," by Miss Kate Sanborn, and later on in the season, "That Very Mab," a satire on English society, with introduction by Andrew Lang.

A SUPERB edition of the story of "Undine," with numerous admirable full-page chromo-lithographic illustrations, and with initials and tail-pieces printed in facsimile of the original sepia drawings, is to be seen on the counter of E. P. Dutton & Co. Evidently the publication is primarily the enterprise of some Ger-

had as little trouble in assimilating the once warlike Turkomans whose territory she has annexed, as she has the Mohammedans of the Caucasus and of the Kirghis Steppes, and should she annex Afghanistan she would probably succeed much better with them than England could do. Mr. Vambéry would therefore have the British Government continue to assist the Ameer as an independent ruler, and protect his territory by arms, if necessary, from Russian encroachments.

IN a handy illustrated pocket pamphlet issued by J. & R. Lamb, the well-known ecclesiastical furnishing house in Carmine Street, New York, one gets a variety of useful hints about church decoration. This is supplemented by the issue by the same firm of three larger and more fully illustrated catalogue handbooks on the subjects respectively of church furnishing, stained glass, and church embroideries. Any of these publications, we understand, is sent free of charge on application and the inclosure of a postage-stamp.

Correspondence.

HINTS IN PORTRAIT-PAINTING.

SIR: (1) Please give me a few hints on expression in portrait-painting. My portraits always have a sad or stern look, and I can't get one of them to smile. (2) In painting faces what makes them sometimes have a hard, waxy look? (3) Could one take lessons in portrait-painting by mail? (4) Where can I buy small, well-colored models to paint from in which I may safely follow the coloring?

L. M. A., Anderson, S. C.

(1) Observe the controlling muscles of the face. In smiling, the corners of the mouth turn upward rather than downward; the lines at the outside of the corners of the mouth, running from the nose down, have much to do with the expression. In a smiling face these lines curve outward, and the nostrils are elevated. In a sad or stern face these lines become straight and the nostrils droop. In smiling, the eyes also change. The upper lid is elevated, the pupil is made very dark, and the high light of the eye should be very bright and sparkling; this is done by putting a touch of almost pure white with a small pointed sable brush. The under lid is made a little higher in the centre than at the corners of the eye, and the lines underneath follow the same direction. (2) The hard, waxy look you speak of comes from smoothing off your paint too much for one thing—another is, that the color planes are not properly observed. Each tint, light, half tint and shadow should be carefully placed in its exact form and relation to the others. These tones are not blended but are simply united at the edges with a clean, soft, flat bristle brush, taking care to preserve the shape of each shadow where it meets the light. (3) The Chautauqua Society of Fine Arts teaches art by correspondence. Address Mr. Frank Fowler, University Building, New York. (4) We know of no good oil-paintings of figures and heads to be hired for copying. Chromos can be had by applying to the Misses Wynne, 75 East 13th St., New York. It is better to study from life if it is possible for you to do so.

A NOVICE SKETCHING FROM NATURE.

SIR: In many of Mr. Herzog's landscapes of the upper Delaware his mountains and distances are painted very naturally. What blue and other pigments do you suppose he uses? I fitted up a sketch-box last year to sketch from nature in oils, on boards 10x17. Is the size too large? I have never had advice or instruction from any artist. I read your article on landscape painting in the Magazine at the time it was published, and several times since. It would be very instructive to me if "Artist" in his "Notes" would give a few hints on sketching from nature in oils. What colors do you recommend for distance and middle distance?

T. C., Frankford, Philadelphia, Pa.

We do not know the colors used by the artist you mention. The reason the distance looked so natural probably was that it was painted directly from nature, and the values were well observed. Ten inches by seventeen is not too large for your sketches, although a little smaller canvas would be probably easier at first. In painting distant mountains the tones should be gray and indistinct; sometimes a purple or blue quality is felt. For this effect use cobalt, white, a little madder lake, ivory black, and yellow ochre. Distant foliage is painted also very gray and misty in quality. In painting foliage, use permanent blue, white, light red, yellow ochre, and ivory black. It is almost impossible to give general rules for painting from nature, as the effects are so changed by their surroundings. But there is one rule to be observed which is most important in sketching from nature, that is, to study the values as carefully as possible. Do not attempt to paint any one object without first comparing it with its surroundings. For instance, when painting the sky and distant mountains observe which is the darker or lighter? In the same way, compare the tone of the water with the sky, the rocks with the sand, and so on. In this way you will ascertain the relative values of the different objects to be painted. The colors to use in making greens for a conventional middle distance are permanent blue, cadmium, white, light red, and ivory black. For the foreground greens, use Antwerp blue, cadmium, white, vermilion, and ivory black, adding raw umber and burnt Sienna for the shadows, and omitting vermilion.

KENSINGTON PAINTING.

S. P., Andover, Mass.—What is called "Kensington painting" is done on satin, silk, velvet, or cloth with a pen, oil colors being used. The design is either sketched or transferred. On velvet it is best to use a perforated pattern, and run a brush loaded with Chinese white lightly over the holes, thus securing the outline. The colors are arranged on a palette, as if for painting in oil, but instead of brushes a special lacquered pen (Esterbrook's No. 2) is used. The color is placed in the point of the pen, which is held quite flat. Beginning with the outline, short, firm strokes are made from the outer edge toward the centre. After each stroke the color is renewed in the pen, which must be charged with exactly the right tone each time, as there is no blending or mixing of colors on the material as in ordinary oil-painting, the colors all being mixed on the palette as they are needed. The flowers are shaded as in embroidery, but all is done by strokes of the pen, imitating the effect of long stitches as nearly as possible. Small details and fine lines for which the pen seems too clumsy, may be done with a long, glass-headed steel pin such as ladies use for their bonnets. The point of this is loaded with color, and it is then used with a rolling motion, being turned round and round while



STUDY OF CARNATIONS. BY MADELEINE LEMAIRE.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 107.)

man publisher; but the small edition which has come to this country has English letter-press. A more attractive holiday book has never been seen in this country.

AMONG the Art Handbooks, edited by Susan N. Carter, G. P. Putnam's Sons announce the early appearance of COMPOSITION IN PICTURES. This will be the ninth of the series. The previous volumes are to be reissued in two volumes bound in cloth. The chief "holiday publications" of the firm will be the Guadalupe edition of De Amici's SPAIN AND THE SPANIARDS, in large octavo, uniform with the Zuyder-Zee edition of "Holland" of last season, with etchings and other illustrations by Gifford, Colman, Platt, Ferris and Clements, and photographs of Spanish works of art; and Roosevelt's HUNTING TRIPS OF A RANCHMAN, printed in the same royal octavo size as the "Holland" and "Spain," and, like them, illustrated with etchings and woodcuts. The latter was issued in the summer.

THE COMING STRUGGLE FOR INDIA, being an account of the encroachments of Russia in Central Asia, and of the difficulties sure to arise therefrom to England, by Arminius Vambéry, just published by Cassell & Co., will be read with interest, notwithstanding that since the volume went to press, the Salisbury administration has patched up a peace with the Government of the Czar. Disguised as a dervish, the author tells us that he travelled through Khiva, Bokhara and Samarcand. He certainly saw and heard many strange things. As one result of his observations we learn that he does not recommend the formal incorporation of Afghanistan with British India. The Calcutta Government has yet to show that it knows how to conciliate the Moslem element of the native population under its rule. Russia has

drawing it along, until the color is removed, the operator remembering always to work from the outline toward the centre. The work looks very like Kensington embroidery at a little distance, hence its name. It is, of course, done much more rapidly than needlework. No medium is used with the colors, but any delicate material may be protected by dusting over the wrong side with powdered magnesia or French chalk.

ART INSTRUCTION IN NEW YORK.

SIR: What is the price of instruction at the Academy, the Art Students' League and the Gotham Art Students' Schools? Which is the best school for one who intends to pursue art as a profession? Do not most art students generally study a season at the National Academy Schools and then at the A. S. L. Schools? N. B. G., Fort Plain, N. Y.

The Academy of Design is a Free School of Art. The Art Students' League charges from \$8 to \$12 a month, according to the classes entered. The seasons begin about the 1st of October, and close the 1st of May. Both are considered good. For information in regard to the Gotham Art School write to Walter Shirlaw, 51 West 10th St. This has always been a night school. The Art School at Cooper Institute is free. There is no such custom as you mention, of studying first at one school and then at another. We cannot undertake to decide which is best.

"TONE" AND "VALUES."

S. M., East Hampton, N. Y.—"Tone" and "Values" by no means refer to the same thing in a picture. "Tone" is the term used by artists to convey the general impression of a pervading tint irrespective of color, light or shade. Thus, a picture is said to be "low in tone" or "high in tone." A room may be rich in tone or quiet in tone, although there may be in it a variety of objects varying in color. "Values" in a picture are the comparative relations of tones (not tone) to each other, irrespective of differences in color. In making a study of a vase of flowers against a curtain, for instance, it is necessary to notice whether the value of the vase is light or dark against this background, whether the flowers as a mass are darker or lighter in value than the vase; and so on in regard to every object to be represented in the picture, the relation of one to the other must be established.

CRAYON PORTRAITURE.

I. J., Brooklyn, N. Y.—It is best to make your sketch in charcoal. To transfer it to the paper upon which the crayon portrait is to be drawn, first rub the back with charcoal, and, laying the sketch on to the new paper, go carefully over the outlines with a hard, sharp pencil or pointed stick. Remove the sketch, and the outline will appear. Take a finely pointed Conté crayon, No. 2, and go over the outline thus transferred. Next "lay in" the principal shadows in the head, dividing at first into two grand masses of light and shade, leaving all details until the whole impression is established. To lay in the shadows use a double pointed large paper stump, and use a smaller stump for details. Rub on a piece of paper a little "crayon sauce"—soft crayon powder which is sold ready for use—and charge the stump with it as you may require it, being careful not to take up too much of the powder at once. After putting in the principal shadows, it is best to discard the crayon sauce and work entirely with the pointed crayon, using in connection with it paper stumps of graduated sizes. Try to preserve the form of the shadows. Keep all the tones of your picture delicate and clean. Avoid, as much as possible, rubbing out, for it disturbs the surface of the paper and produces muddiness—a serious defect. In finishing, use the point of the crayon freely; but hatching and stippling are finicky processes not resorted to by the best artists.

PAPER FOR CRAYON PORTRAITS.

S. T., Seabright, N. J.—Either French or English heavy drawing paper may be used for crayon portraits. "Whatman's," which has what artists call a good "tooth"—a certain roughness of surface which holds the crayon—is preferred by many. White with a yellowish tinge is best. "Egg-shell paper," or "korn papier," a German paper which has a fine "tooth," is used by artists who wish to produce delicate effects with careful finish, but, as any erasure or rubbing is almost certain to spoil the drawing, the novice will do well to avoid it.

THE "BLOOM" ON OIL-PAINTINGS.

H. S., Westfield, N. J.—(1) The state of the picture does not necessarily imply that "there is something the matter with the varnish," as you suppose. It is not uncommon for good mastic varnish to "bloom." To oil the surface would make matters worse. When the "bloom" first shows itself, after the varnishing, the picture should be sponged with cold water, and first wiped with a silk handkerchief, and then gently rubbed with another one. This proceeding should be repeated about once a week, so long as there is a tendency to "blooming." Afterward, to preserve the brilliant polish of the varnish, the picture should again be rubbed gently with a soft silk handkerchief, and, if necessary, an obstinately dull spot may be breathed upon between the rubbings. (2) The addition of linseed oil to varnish to prevent "blooming," is not to be recommended. If such a mixture were used upon a picture which had not been varnished before, if the picture should afterward be cleaned, the glazing would probably all come off with the varnish.

WHEN TO VARNISH AN OIL-PAINTING.

T. F. S., Toledo, O.—Do not varnish your oil-painting for at least a year. The danger is that the surface will crack; or perhaps it may turn dark. You must be sure, too, that the colors are entirely dry. Some pigments will remain "tacky"—you can easily test the matter by putting your finger lightly on the part of the surface suspected—for more than a year after the picture has been painted. Varnishing a picture prevents the colors sinking into the canvas and increases their brilliancy. These effects can be given temporarily by the application of "retouching

oil varnish," diluted with alcohol if too thick; but even this must not be done until you are sure that the colors are dry.

WHY NEW PAINTINGS SOMETIMES CRACK.

SIR: I am in trouble. A couple of oil-paintings—landscapes—done about the middle of May are cracking. All the materials used, even the linseed oil, were Winsor & Newton's. One is on a leather board plaque, the other on a canvas. Previous to these I had painted three of the same kind of plaques



"WINTER." DECORATION FOR A CARD-CASE.

(PUBLISHED FOR A. S. B., NEW YORK. SEE "TREATMENT OF DESIGNS," PAGE 107.)

and two canvases, using the same materials, except the oil, which was supplied by a house-painter. These paintings have not cracked. I used no dryer in either case. Will you please tell me what the trouble is, for none of my friends who have had years of experience can throw any light on the subject.

L. E. M., College Hill, O.

There are several possible explanations of the cracking of your paintings. The oil may not have been good, or too much oil may have been used. Even if good oil, too much will sometimes crack and turn the paint dark. Again, if too little paint is used



DESIGN IN BOUCHER STYLE FOR OVER-DOOR DECORATION.

(PUBLISHED FOR S., ST. LOUIS, MO.)

it is likely to crack. The first painting should always be thickly put on, and allowed to dry well before proceeding to paint over it. Another explanation is, that you may have used transparent colors, such as madder lake, Antwerp blue, etc., without sufficient white and black to give them substance. When the paint is once cracked nothing will restore it but repainting.

A BACKGROUND FOR WATER-LILIES IN OILS.

MRS. J. P. P., Nashua, Ia.—A very good effect of background for your panel of water-lilies would be a tone of dark, warm greenish gray, suggesting a deep pond. The lilies would float upon the surface of this water, and throw reflections in it. Distant trees may be indicated toward the top of the canvas, as

if seen on the banks of the water. To make the dark, gray green tone of the water, use terre verte, burnt Sienna, white, a very little cadmium, Antwerp blue and ivory black. In the shadows add raw umber and a little madder lake.

SUNDRY QUERIES ANSWERED.

SERENA.—Orange red will give the brilliant color of the berries of the mountain ash.

T. S. I., Troy, N. Y.—The handling is always done the way of the petals, converging toward the centre.

H. S., Trenton, N. J.—Landscape drawing in pastels was described in The Art Amateur of August, 1882.

S. S. T., Easton, Pa.—Miss McLaughlin's general directions for painting a head on china occupied a page of The Art Amateur of July, 1883.

BARTON, Cohoes, N. Y.—The hickory design for hammered brass was published in our issue of July, 1884. The horse-chestnut design was given the following September.

"SUBSCRIBER," New York.—J. & R. Lamb have kilns for firing painted glass, and have a studio for the instruction of amateurs in the art, at their works, 53 Downing Street, New York.

S. P. J., New Orleans, La.—The stained-glass work of John Lafarge was described and illustrated with examples in the Vanderbilt houses, in the June, 1883, number of The Art Amateur.

H. S., Springfield, O.—The French term "cabochon," or "tallow-topped," is applied to the form of gem-cutting resembling a drop of tallow—presenting a convex surface without facets.

B., Plainville, Mass.—Arabian motives for wood-carving were published in our issue of July, 1883. Designs for horizontal borders which might serve your purpose were given in September, 1884.

H. S. S., Westfield, N. J.—"Practical Wood-carving for Amateurs," with illustrations, by C. H. Patchin, was begun in The Art Amateur in May, 1883, and continued in the three succeeding issues of the Magazine.

SARTOR, Clayton, N. Y.—(1) In painting the shadows of the face in your photograph use raw umber, yellow ochre, vermilion, and a little lamp-black with rose madder. A touch of cobalt in the half tints is often useful. (2) Directions for painting photographs in oil colors were given in The Art Amateur of August, 1882.

E. B. E., Bridgeport, Conn., asks "How to remove spots of mould from a crayon portrait?"—Try applying a hot iron to the back of the paper, or place the picture in the sun for some time. We know of nothing that will restore the paper if the mould has penetrated. Crayon portraits should not be kept in a damp place.

AN INQUIRER.—Crayon portraits should not be colored. If you wish to make a colored portrait in crayons, use the French pastels or colored crayons which are imported by all large dealers, with special paper for working, and are prepared conveniently for the purpose, in every shade and color needed. Do not mix water-colors and crayon.

A. S. G., Saratoga.—(1) A set of sixteen doily designs of various fruits, suitable for water-color treatment or outline needlework, was published in The Art Amateur during the months of November and December, 1883, and January and February, 1884. (2) Probably the reason your painting has cracked is that you failed to lay the colors thickly enough on the plush.

L. J. H., Brownsville, Tex.—A serviceable screen for a studio may be made by covering with Canton flannel an ordinary clothes-horse, such as may be bought for a dollar. Tack the flannel firmly to the wood on each of the panels, using brass-headed nails. Old gold, deep crimson, and olive are useful colors. A screen in a studio is usually nearly covered with loose draperies thrown over it, so that not much of the original object is visible.

H. H., Sandy Ridge, Pa.—(1) "Landscape Painting in Oil" was begun in The Art Amateur, July, 1883. (2) To paint purple pansies in oils use cobalt and madder lake toned with ivory black, white, and yellow ochre. A little cadmium, toned with raw umber, serves for the yellow centres. (3) For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine tempered with the local tint; for high lights use white, ivory black, and a very little burnt Sienna.

S. S., Atchison, Kan.—(1) Kappa's conventionally treated flower designs for twelve dessert-plates, with directions for treatment, were published consecutively, beginning with the April number of 1883. (2) The Byzantine style of decoration is the elaboration of Oriental detail, grafted upon classic forms, and was in vogue with the Romans after the removal of their seat of empire to the East.

REDITON, New York.—(1) What is known as "Etching on Linen" would be more properly called "sketching;" for the work is done in outline with indelible inks of various colors, supplied by F. A. Whiting, Wellesley Hills, Mass., who has published an illustrated book of instructions on the subject. (2) Four designs suitable for painting on photograph mats or frames were given in The Art Amateur, January, 1884.

T. S. T., Troy, N. Y.—For painting on leather in water-colors, it is only necessary to mix Chinese white with the colors to give them body. If you should conclude to use oils, it would be necessary to wash the surface with a very thin mixture of alum and mucilage, letting it dry thoroughly, before applying the colors. You could hardly find a more charming design for your letter-case than the cupid at the water's edge given in our issue of September, 1884.

H. S., Trenton, N. J.—Old china which has been "plugged" can be recognized by tapping the suspected parts with the edge of a silver coin. The true china answers with a clear ring. "Composition" gives a dead, wooden sound.

ARTHUR B., Lowell, Mass.—You will find nowhere so complete and serviceable a lesson on "pen-drawing; its elementary use by the old masters and its modern development for purposes of illustration," as that given in The Art Amateur, July, 1883, occupying many pages of letterpress, and illustration dating from

Albert Dürer to our contributor, Camille Pison, whose "Elements of Pen-drawing"—a table showing progressive stages in cross-hatching—was by no means the least valuable part of the article.

TREATMENT OF DESIGNS.

PLATE 470.—Figure designs by Edith Scannell, specially suitable for sketching on linen, outline embroidery, and similar amateur decoration.

PLATE 471.—Design for a dessert plate—"Coreopsis." A variety of coloring can be given to these flowers. For the deep yellow ones with variegated petals use orange yellow, erasing this color from that part of the petal toward the centre,

the stems, shading them with brown green. Outline with brown No. 17, and deep purple mixed.

PLATE 472.—Design for a panel or double tile—"Begonia"—by I. B. S. N. Paint the background in mottled touches, using a broad brush; make it deep in tone to bring out the light green of the leaf and the delicate tint of the flower. For background, use brown green, sometimes deepened with a very little black green, and occasionally add a little carnation to give a few brighter touches. Commence at the top of the panel with the green, slightly thinned with turpentine and a drop of lavender oil, so that the brush strokes may blend without leaving marks. Work rapidly, adding a touch of the black green and carnation here and there, and make the background color strong to the edges of leaf and flower. For the leaves use grass green,

putting in the shadows with brown green mixed with a little deep blue, being careful to leave the veins of the leaves in their first wash of grass green. The high lights and the backs of the leaves paint in grayish green; make the stems grass green, lightened with mixing yellow, and use only a delicate wash as they are light in tone. The faintest wash of carnation will serve for the flowers, many of them being almost white. Make the tint deeper at the edge of the petal, and for the shadows use delicate touches of gray. The cluster of stamens should be orange yellow, and the flower-stems the same as the flowers until they join the leaf-stem. Outline all the work—the leaves, their veins and stems, and the flowers with a tint made of three parts of brown No. 17, and one part deep purple.

PLATE 473.—Monograms. H.

PLATE 474.—Old French wood-carving.

PLATE 475.—Old Spanish embroidery.

PLATE 476.—Designs for centres of altar frontals. The upper one may be executed as follows, the coloring given being suitable for either a white or a crimson altar covering: Monogram in passing, couched with gold silk on a crimson velvet ground, and edged with black cord. Circle and stems to roses forming cross, and stems and veins to leaves, gold-twist silk, couched, two rows at a time, with green; circle to be edged inside with black, and outside, as well as stems forming cross, with dark green; twining stem, terminating in veins to leaves, to be edged with gold twist. Leaves, two distinct shades of rich green, darker next to veins. Large roses, bright crimson, couched and edged with gold; straight stitches on petals, gold. Small inner roses, bright pink, edged with white silk, sewn over with gold. Centres of roses, a checkerwork of green caught down with gold. Dots about roses, large spangles. To avoid the danger of creasing or soiling the frontal by working this entire design upon it, a piece of silk, the same as the frontal and a little larger than the circle described by the points of the outer leaves, may be laid down upon the framed linen, and all the work, except the four roses, executed upon it. It will be seen, by reference to the design, that the branches of leaves close in so completely that no raw edge denoting a transfer need be manifest after the silk is cut away beyond the leaves. The roses and spangles may be drawn and worked without any difficulty while the process of transferring the rest of the design to the frontal is going on. The second design, which is especially appropriate for the white antependium for high festivals, is to be executed as follows: Monogram, white-twist silk, raised over one thick row of string and edged with pearl-purl, on a crimson velvet ground. Cross and inner circle, gold-color twist couched with orange. Outer circle, dark gold-color twist over one thick row of string, to be edged with black crochet twist. Trefoils between circles, gold-color twist (same as cross) veined with real gold twist and edged with black on a blue silk ground. Two spots attached to cross against outer circle, white-twist silk edged with gold. Four large leaves (finials to cross), two distinct shades of rich green silk, darkest next the veins, to be edged with black. Flowers upon leaves, white couched with crimson, and edged with pearl-purl. Dots and centres of flowers, spangles. Curved spray from top petal of flower, passing. The whole is to be drawn and worked on stout linen and transferred afterward to the frontal.

THE graceful floral design on page 100 is specially intended for a panel decoration, but may also be used with excellent effect for decorating a small curtain or banner of India silk, to be hung in the lower sash of a window. If used for a panel, the painting may be done directly upon the wood, or upon silk, cloth, or canvas if preferred. Either oil or water-colors may be used, and the following scheme of color applies equally to both mediums: The flowers are a light delicate purple, of rather reddish quality with a ring at the centre of much darker purple, having rich yellow in the middle. The green leaves are of a medium shade of green, rather dull in quality. The buds are lighter and yellower, and the seed-pods light brown with a darker shade at the centres. If painted on canvas, or any material needing a background, make the ground a tone of rather light grayish yellow, darker, however, in value than the flowers themselves. To paint this design in oil colors, use for the background white, yellow ochre, ivory black, a little madder lake, and light cadmium. The pale purple blossoms are painted with white, permanent blue, madder lake, a little yellow ochre, and a little ivory black. In the shadows add raw umber and burnt Sienna. The dark purple rings are painted with permanent blue, white, madder lake, burnt Sienna, and ivory black. In the yellow centres use deep cadmium, white, ivory black, and a little madder lake. To paint the green leaves, use Antwerp blue, white, cadmium, light red, and ivory black. In the shadows, add raw umber and burnt Sienna, omitting light red, and using less white and cadmium. Paint the little buds with light zinobor green, cadmium, white, ivory black, and vermilion, adding burnt Sienna, Antwerp blue, and raw umber in the shadows, and omitting vermilion. Use also less white, cadmium, and zinobor green. Paint the brown seed-pods with bone brown, white, a little cobalt or permanent blue, a little ivory black, and burnt Sienna. In the deeper tones at the centre use bone brown, white, ivory black, and burnt Sienna. In the lighter touches add a little yellow ochre. In painting this design in water-colors, if silk, satin, cloth, or any such material is used, the groundwork must first be prepared with an under painting of Chinese white. All the colors should also be mixed with Chinese white before using. The colors given for painting in oil are to be used for the water-color work, with the following exceptions: For bone brown in oil colors,

substitute sepia in water-color. For madder lake in oil, use madder in water-color. For permanent blue in oil, use cobalt in water-color, and for ivory black substitute lamp-black. If the yellow India silk is used, no background is necessary. Upon such material, when painting in oil colors, mix decolene with the paint to prevent the oil from spreading.

THE carnation design on page 105 will be especially appropriate for the decoration of articles intended to assume an upright position, such as a hanging scrap-basket, a sheaf of shaving-papers, or a clothes-brush case. In such articles, a rather long and narrow panel-shaped piece is generally used for the outside, though the wall-basket may be triangular in form if preferred, the point coming at the bottom. If a background is needed, a very good effect may be produced by painting a tone of light, warm gray which has rather a slate-blue quality of color. This must be light enough to relieve well the rich red of the carnations. To paint this ground in oil colors, use white, yellow ochre, permanent blue, a little madder lake, light red and ivory black. In parts use a little raw umber and omit the yellow ochre. Paint this in a loose, suggestive way, not one hard tone all over. The green calyx is a rather warm yellow-green at the top, but takes a cooler and more silvery quality below. To paint this green use white, light cadmium, Antwerp blue, vermilion, and ivory black. In the shadows add raw umber and burnt Sienna, omitting vermilion. In the cooler tones use more ivory black and vermilion with less cadmium. To paint the red flowers, use madder lake, light red, white, and ivory black for the general tone. In the shadows add burnt Sienna and omit light red. The high lights are painted with white, vermilion, madder lake and ivory black. If needed, a little yellow ochre may be added. To paint this design in water color use the opaque colors, if the painting is for any decorative purpose, and is done on any material except regular water-color paper. For the shaving-case, however, the outside may be made of Whatman's heavy, double elephant paper, and the painting is then done with transparent washes, no white at all being used. This is a very attractive way of arranging shaving-paper and is much more artistic than the ordinary cardboard covers. When painting with opaque color, a foundation of pure Chinese white is first made, and when dry the design is painted in color directly over the white preparation. The colors are also mixed with Chinese white, to give them body. The same colors are used as those already given for oil-painting with the following exceptions: In place of madder lake, use rose madder in water-colors. For permanent blue, in oil, use cobalt. In place of bone brown use sepia, and for ivory black in oil substitute lamp-black in water-colors. With the oil colors use turpentine or decolene, if painting upon silk, satin or any such material. If canvas is used, mix turpentine with the colors for the first painting only, and after that use poppy oil for a medium.

THE quaint little design on page 106 (published for A. S. B.), may be painted on fine kid, leather, silk, or satin, and used for the outside of a card-case or small shopping-bag. If used for the latter, the inclosing frame, wreathed with vines, may be omitted. In painting, the sky is made a warm shade of gray, a little darker than the tone suggested in the illustration. Against this make the falling snowflakes light in value. The transparent drapery is red, the flesh rosy and brunette in color,



SUGGESTION FOR MENU CARD DECORATION.

(PUBLISHED FOR H. T. S., JACKSONVILLE, FLA.)

where the rich reds appear. Use carnation No. 1, or deep red brown for this part of the coloring, shading with brown No. 17, and brown green. Use the same reds for the dark flowers. For pale yellow ones, use jonquil yellow or orange yellow, shading them with brown green. The centres are to be painted with deep purple, and, where the pollen is seen in spots, scratch with a penknife and put on orange yellow, shading with deep purple and brown mixed. The grass-like foliage is to be painted in grass green, shaded with brown green. Use the same colors for the leaves, adding touches of carnation at the edges and tips of them. A little carnation mixed with grass green is to be used for



JAPANESE DECORATIVE MOTIVE.

(PUBLISHED FOR J. S., CHICAGO.)

and the hair dark brown. The smoke from the fagots is darker gray than the background, and dark red and yellow flames are also seen. The frame is brown and the leaves of ivy dark glossy green, while the little doves are slate color and white. In oil colors, for the background and smoke use white, yellow ochre, burnt Sienna, cobalt, and ivory black. For the flames, use cadmium, madder lake, white, burnt Sienna and ivory black. Paint the flesh with white, yellow ochre, vermilion, madder lake, a little raw umber, and ivory black with cobalt. In the shadows add burnt Sienna, omitting vermilion. Paint the red drapery with madder lake, white, yellow ochre, ivory black, and burnt Sienna,

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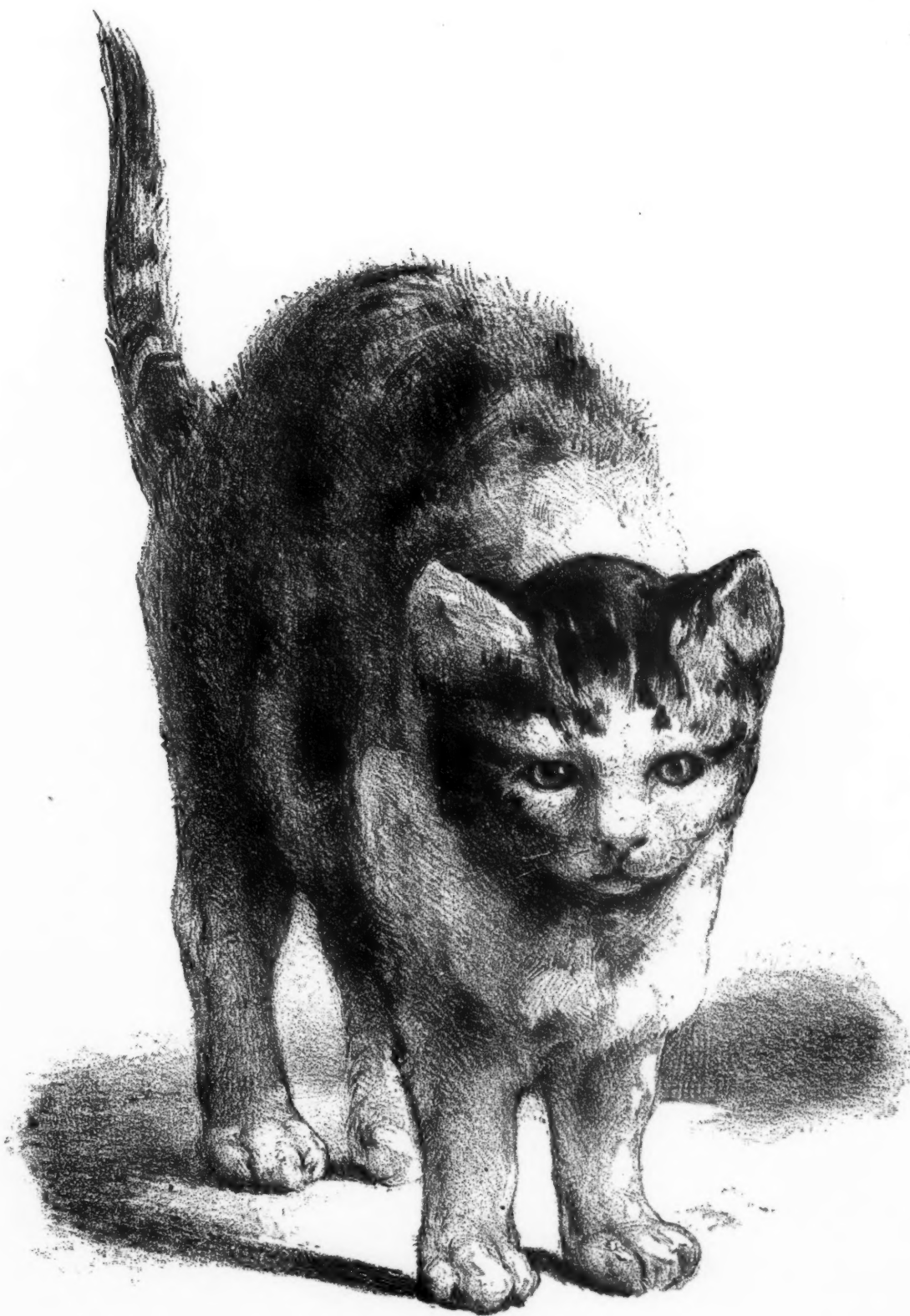
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ANIMAL STUDIES. No. 1.

(For directions for treatment, see page 131.)



Supplement to The Art Amateur.

Vol. 13. No. 6. November, 1885.



PLATE 477.—OUTLINE SKETCHES.

THIRD PAGE OF THE SERIES. BY EDITH SCANNELL.

Supplement to The Art Amateur

The Art Amateur, 1884.



PLATE 417. OUTLINE SKETCHES.
TWO PAGE OF THE SERIES. BY EDITH RANNEY.

Supplement to The Art Amateur.

Vol. 13. No. 6. November, 1885.



PLATE 480.—DESIGN FOR A DESSERT PLATE. "Nasturtiums."

THE LAST OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 130.)

Supplement to The Art Amateur.

Vol. 13. No. 6. November, 1885.





PLATE 481.—DESIGN FOR A SIDEBOARD PANEL IN REPOUSSE BRASS.
THE FIRST OF TWO. BY MAY SOMER, OF THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART.

Supplement to The Art Amateur.

Vol. 13. No. 6. November, 1885.

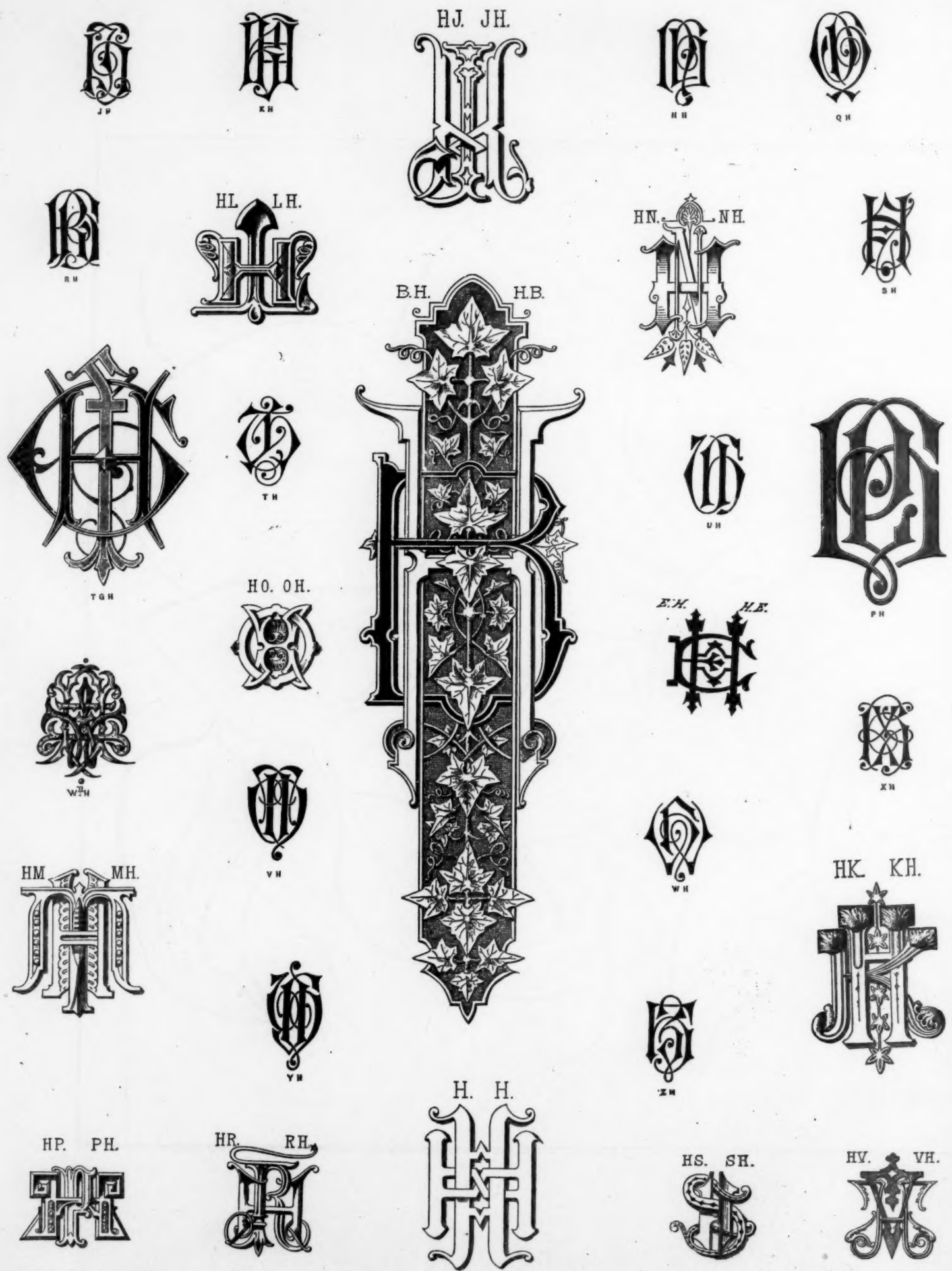


PLATE 482.—MONOGRAMS. "H."
SEVENTEENTH PAGE OF THE SERIES.

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1894-1895

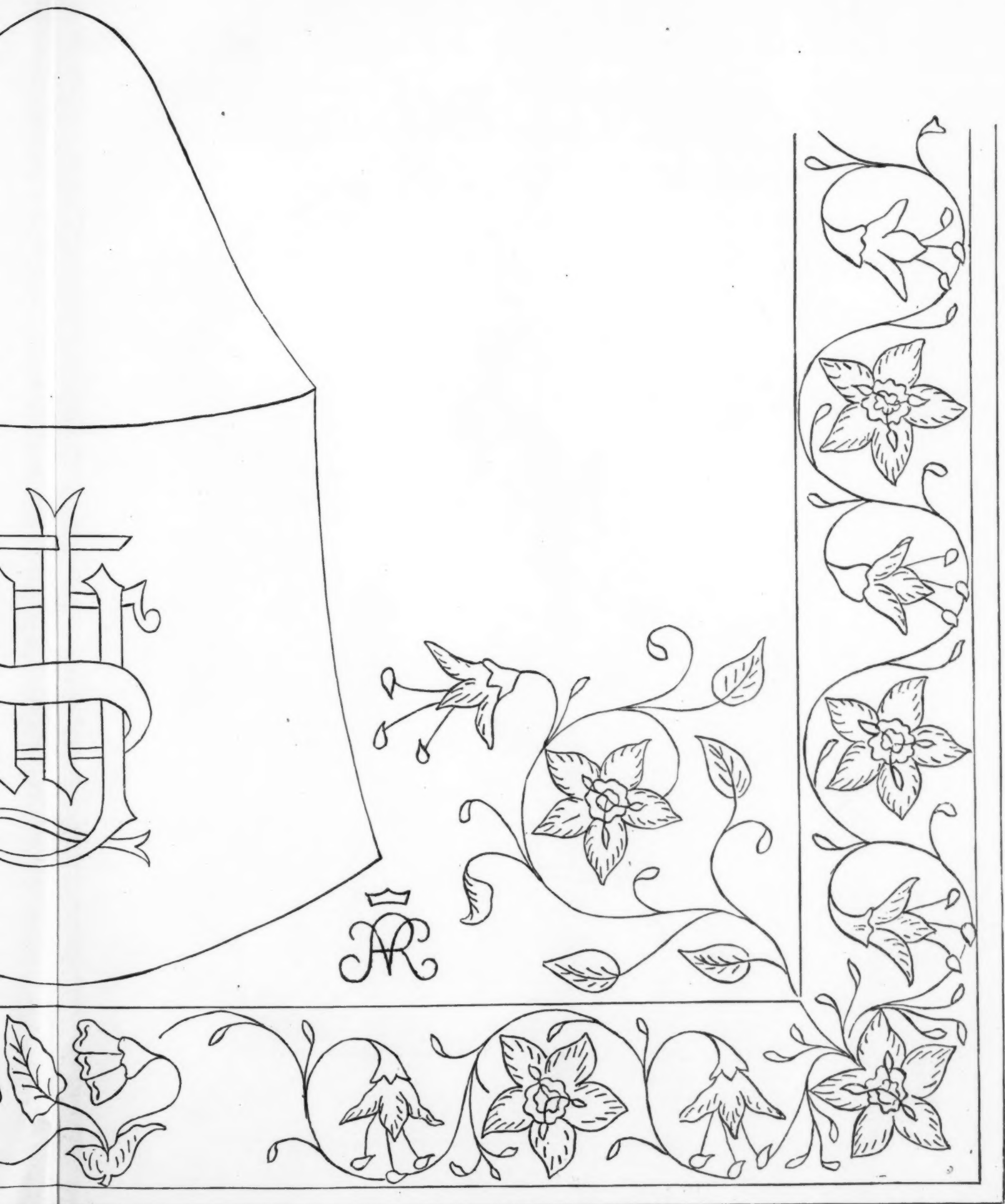


22001 STATE 458-DESIGNS FOR
DESIGNED BY THE ROYAL SCHOOL OF ARTS



PLATE 478.—DESIGNS FOR AN

FROM THE ROYAL SCHOOL OF ART



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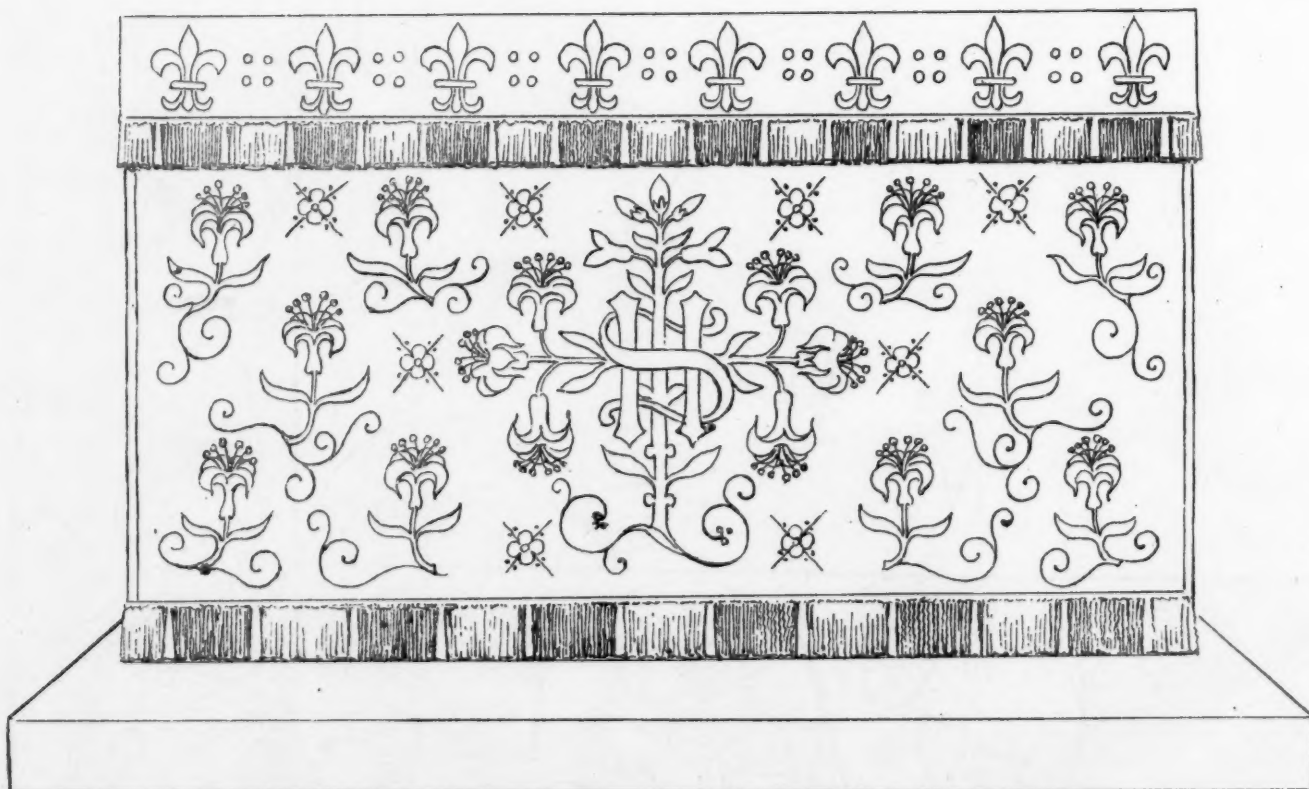
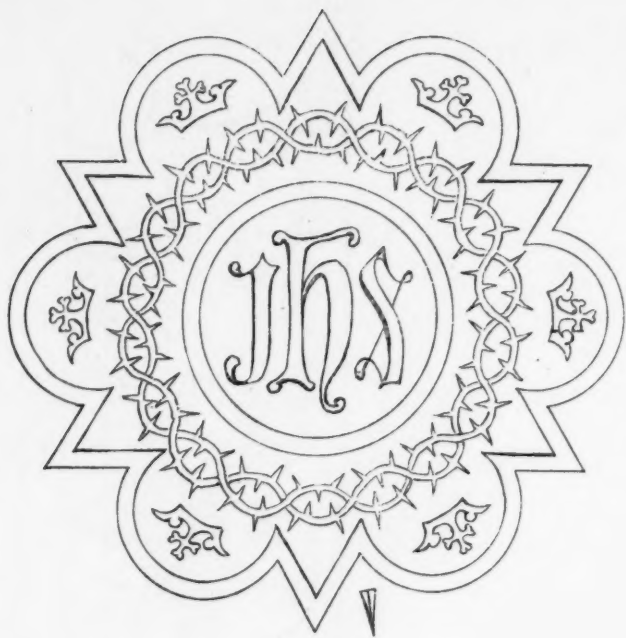


PLATE 479.—DESIGNS FOR ALTAR FRONTAL CENTRES AND AN ALTAR COVERING.
(For directions for treatment, see page 130.)